Writing Plays for the Two-a-Day

THE NEW YORK
DRAMATIC MIRROR

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FRANCES STARR

Should an Actress Shed Real Tears in Acting?

OUR PLAYERS CLOSE TO NATURE

THE NEW YORK
DRAMATIC MIRROR
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THE ARRIVAL OF A NEW PLAYWRIGHT

How Frederick Ballard Went Through the First Night of His First Play, "Believe Me, Xantippe"

IF you ever enjoyed that popular entertainment, a college education, perhaps you sat in a midnight wrestling match. You attended after one of those pleasant "rushes," a melee of arms, legs, torn shirts, sweaty bodies, and bruised faces of worthy young citizens who are now clipping Lackawanna coupons or exchanging nickels for dimes on the rear end of a crosstown car. The only difference then was whether you were "fresh" or "soph." All who were quite sure of the location of various parts of their anatomy and had enough clothing left to grace this stag party by torchlight, gathered in a ring. The champion of the older class stepped forth, and waited, like Goliath or Sulzer. Perhaps then, after this dignitary had waited a while, a stocky little chap threw the remnants of his shirt into the ring and followed with his muscular self. It didn't look as if he could do it, but in a few minutes he flopped the big fellow, and with a scientific half Nelson, pinned his shoulders down to where the green grass grew all around. Somebody slapped the newcomer on the back and there was a new champion.

All these details lest you forget that in other games besides wrestling it is often the man close to the ground who gets the pat of victory. Just such a stocky winner came to New York last week in Frederick Ballard, the author of Believe Me, Xantippe. Certainly he was a freshman, but that didn't prevent his play from becoming so popular that on the second night you had to ask the fireman to shove over so that you could put your other foot down. As a matter of fact, the critical first-nighters were rather proud to have been there when the young playwright was discovered, this man who had come down from Harvard with a prize play.

But don't make the mistake of thinking that Ballard falls under any classification of Harvard men. (The "Mr." is omitted because he dislikes formalities.) Although he attended classes in the university these last two years, he spent his time, not in tracing Nietszche's indebtedness to Schopenhauer, but in writing plays. For Ballard had already received a Bachelor's Degree from the University of Nebraska, spent two years in graduate study there, two years in actual work as a stage hand in Chicago, and two years more in Colorado ranching.

All had been merged into his own impressions of plays, human nature, ranching, and the general fitness of things when a man works hard. Now he has a Broadway "hit" to his credit, a play to be produced in Boston this Fall, one to be produced by David Belasco, and another one attracting a prominent actress. He is twenty-seven years old, but much wiser.

On the opening night of Believe Me, Xantippe, there were evidences, not only on the stage, but in his own actions, that Ballard was on the high road to success. Those years of training have done more than develop good workmanship; they have made a man.

Ballard is a Westerner from the West, and not as a New York critic wrote—a citizen of Boston. This critic, by the way, was one of the few who didn't give the comedy a favorable notice. The author's home is on the outskirts of Lincoln, Neb. He graduated from the University of Nebraska in 1905, but continued there for two more years, taking special work in English. During that time he wrote to Clyde Fitch, Augustus Thomas, Charles Klein, and George Ade, asking what manner of work each would advise for a young man who aspired to be a playwright. Out of the three answers—from the

Otto Sarony Co., Boston, Mass.
FREDERICK BALLARD.
Who Combines a Keen Sense of Humor with Bulldog Determination.

three last authors—Ballard elected that from Mr. Klein, to get stage experience, either as an actor or stage hand.

The next theatrical season found him in Chicago, hustling "props." The time not actually spent in work was given to studying all the "shows" that came, including musical comedies, and when a play remained for several weeks he took advantage of a visiting custom, indulged in by stars, clergymen, and stage hands, and worked at other theaters. In this way he saw practically every play that came to Chicago in those two years, and learned not only what the public liked in the theater, but what good fellows the stage hands were, and a few of the stars. To this day Ballard preserves autographed pictures of Elsie Janis and George Arliss, given to him as a stage hand.

By the second year he was assistant master of properties, but his salary still ranged downward from $8. I remember asking him a while ago how he ever lived in those days, and he answered: "Walking to and from work and wearing soft shirts." He still wears them. After two years' ranching in Colorado—where he earned money and got the setting for Believe Me, Xantippe—and two years at Harvard, studying playwriting under Prof. George P. Baker, he has come into New York just about as plain in dress and manner as he could possibly have been in stage-hand days. The fact that he won the Craig prize last Spring and his play ran ten weeks at the Castle Square Theater didn't make the slightest impression on his theory that it isn't the way you dress, but the plays you turn out that make you a playwright. In the few days before the opening, when he wanted to work on some other plays, he began at four o'clock in the morning.

The curtain rising on Believe Me, Xantippe, found a distinguished audience in the Thirty-ninth Street Theater. But if you were looking for this stocky author with the bulldog jaw you would not have discovered him down in conventional boredom. He was in the back row on the aisle—in a soft shirt and a soft collar. He came to work (he had spent the day rustling about the city for properties), and he chose a seat so that he could run back stage and help the stage hands. I don't think there was any choice in his dress.

The performance that night dropped below the quality displayed in rehearsals, and the fun I had anticipated in sitting with Ballard changed into sympathy for what I knew must be his disappointment. The play has settled down for a run, and the cast is giving capital performances, but at the premiere we knew that circumstances might have been better. Ballard braced himself and sat through the first act with never a word. When the curtain fell he slid quietly out into the alley and back stage to hustle "props" until everything was in place.

In the wait of a few minutes before the second act, we stood in the back of the theater and picked out the notables in the audience. It was only natural that an author should have been interested in the critics as they were pointed out one by one. He looked each over carefully and turned to the next without a word. Then came Norman Hapgood, John Drew, Ethel Barrymore, and others. The only time he spoke was when he said: "Wait a minute. This is seeing New York, and we're passing the sights before I have time to look them over."

(*Continued on page* 18.)

"THE LURE."

The Cadet (George Probert) is Choking the Girl (Mary Nash) and the Madame (Dorothy Dorr) is Holding the Other Girl (Lola May), as the Special Agent (Vincent Serrano) Bursts Into the Room, Held Back by the Maid (Susanne Willis).

WRITING PLAYS FOR THE "TWO-A-DAY"*

By EDWIN F. REILLY

TRY to sink a battleship with a popgun. Try to thread a needle with manilla rope. Try to dig a subway with a toothpick, or strive to float an ocean leviathan in a baby's washtub—then you will comprehend one of the essential difficulties confronting the writer whose aim it is to construct a playlet for vaudeville.

He must bear in mind that he claims the attention of his audience very seldom more than twenty minutes at most, and within that brief time he must introduce characters, tell a coherent, vital story, build a climax and provide the inevitable "comic relief" so absolutely necessary to a successful one-act drama. In addition, he must consider the mental attitude of his hearers, who obviously do not attend the vaudeville houses with any desire for solving heavy problem plays, who generally are more prone to be moved to laughter than to tears.

Surely there is no question of the extent of the field open to the sketch writer. It is as wide as the country. Every town of any size boasts at least one vaudeville house, and as the astute manager, in recognition of the popular demand, invariably tries to have a playlet on the bill each week, it is apparent the demand for good material exists. The simple truth is that there are not enough writers who are capable of turning out acceptable playlets.

Players and producers alike are always in eager search for new, live sketches. Vaudeville patrons often wonder why pronounced favorites appear season after season in the same offering. To be sure, the offering is well received, no matter how many times it is presented; yet people cannot help wondering why the performers should be content to retain it so long. The answer is this: they have found that the act is good, that it possesses the "punch," and that it never flags. And because they cannot secure another one which they feel would sustain the high reputation they established in the first, they cling to it perforce.

As a case in point how young authors with undeniable literary facility and even endowed with dramatic instinct may hit wide of the vaudeville bull's eye, I recall a playlet submitted to my attention. It was the work of a college graduate, who had taken a course at one of the leading universities in dramatic composition. Really, as far as the dialogue and characterization were concerned, it was excellent. The English was fluent, and the story developed with accumulative intensity and absorbing interest. Yet, after reading the playlet I was constrained to tell the author he had very scant chance of disposing of his work.

He had chosen as his theme a highly romantic love story of the sixteenth century, and costumes of that period were necessary. This in itself was a drawback, because the tired business man or the man about town who attends vaudeville is more interested in modern happenings than in any fanciful romance of bygone days. The theme, then, was not timely. Furthermore, the author had brought the playlet to a poignantly tragic ending, dooming both his lavender-scented lovers to awful death.

Imagine such an act on a vaudeville bill, sandwiched between a talking-dog number and the "slambang" antics of two dialect comedians. Psychologically, it is anti-climacteric, not to say bathetic.

Now, as to the actual writing of a successful one-act sketch. Above and beyond everything else, brevity must be the first consideration. The important character must be brought upon the stage with the utmost dispatch. You cannot devote fifteen minutes for the introduction of your personages, and then allow them but five minutes to tell your story. It is in this important particular that the technique of a playlet differs radically from that employed in the writing of a three or four act drama. In the latter there is room for character development, for psychology, for the demonstration of graphic changes wrought in a human soul by a series of human happenings.

In the playlet you must catch up your central figure, and place him or her in a crucial situation—just one, mind you—and then build your story around it. How the central personage conducts himself or herself in this situation is the motive of the sketch, and its predominating feature.

Remember, too, that you cannot take any liberties with truth or probability in a playlet, any more than you can in the full-fledged drama. Vaudeville audiences are close observers and keen critics.

In choosing a theme it is well to select one that is timely. In your morning newspaper, if you are discerning, you will find material for a hundred sketches. The story of a confidence game, a case of mistaken identity, or any other equally interesting human experience, is sufficient basis. If you have imagination and a sense of humor you can weave incidents around any of these, or thousands of others.

Settle upon the number of characters to be employed, the story that is to be developed, and the stage settings. This last is important and implies a certain knowledge of stagecraft. And one of the circumstances you must consider is that there are few if any vaudeville houses in this country that can "set" a grand ballroom scene or the hurricane deck of an ocean liner, with all its scenic intricacies. If you write playlets requiring such settings, it will be incumbent upon you to provide your own scenic production. And this is costly.

Write your dialogue always with the thought of how it will sound when spoken, rather than how beautiful it looks on paper. Of course only experience in these matters brings the perfect knowledge of the effectiveness of certain spoken words. Exercise your imagination strenuously. Attend to the details of stage management, such as the placing of your characters on the stage, the "crosses" to be made, and the pictures or ensembles. For in many cases you will be called upon to make suggestions to the actors who buy your work regarding these details.

It is a good idea, providing you find it helps, to follow the system employed by a number of successful writers, who place miniature characters, in the shape of tiny dolls, on a miniature stage, and move them about before writing the instructions in the sketch. In my own case, I found it profitable to collaborate. I had written a number of playlets that "got over," as they say in the two-a-day. I became acquainted with a newspaperman, Mr. Ralph D. Robinson, who also wrote for vaudeville. We decided to unite in the authorship of a sketch. We called it The Turn of a Card, and upon its completion found a ready market for it. The piece was so successful that we decided to maintain the alliance.

When we "get together" on a new playlet, we alternate at the typewriter. As a line is written one of us "acts it out" on the floor, with handy tables, desks and chairs in the positions they are to occupy in the enactment of the vaudeville drama. Frequently we change a line a dozen times before we get one that suits us both.

With us it is always an aim to seize upon themes that are absolutely new and up-to-date. The very day after the newspapers began their exposure of New York's police scandal, with its tragic and revolting details, we began to work upon a playlet called The System, in which we told a story closely connected with the revelations that were the talk of every citizen. We aimed to present a graphic picture of the inside workings of the department, employing but three characters, and diverting from the obnoxious phases of the scandal. We were able to relate an absorbing tale of extortion, enlivened by comedy interpolated as a relief from the dramatic intensity of the situation, and concluding in a manner that we figured would satisfy the average audience.

Now, suppose that you have written a sketch which you believe has the necessary requirements of success—which is brief and rapid in action, lively and not over the heads of the average audience—your next task is to dispose of it with profit to yourself for your labors. Unfortunately, I cannot say your lot will be easy. Notwithstanding the eager demand for good material, the avenues of disposal are difficult of access.

The young author must be persistent. He must keep plugging away until he manages to interest somebody in his first production. If that proves a success, he will be sought. One way is to keep track of vaudeville performers, particularly of players who appear in sketches. Any dramatic publication will be found to contain a list of performers, and the theaters in which they play from week to week. With this information at hand, select the vaudeville teams which are playing sketches similar in style to the one you wish to dispose of, and communicate with them, outlining, very briefly, the nature of your act and the terms at which you are willing to dispose of it.

A sketch may be sold outright, or it may be rented to the players appearing in it, at a stipulated weekly royalty. The latter ranges from $20 weekly upwards. A fair purchase price for a sketch would be $200; although many writers obtain considerably more for their work. In every instance, however, never neglect to have your sketch copyrighted at the earliest possible moment. Plagiarists and purloiners of ideas are legion in the vaudeville game, and the young author should beware of how much information he divulges concerning the plot and characters of his sketch.

In preparing your sketch for submission, either to the Register of Copyrights in the Congressional Library at Washington, or to a prospective purchaser, have it neatly typewritten in pamphlet form, and copied in carbon, as an author should have at least three copies of his work: one for himself, one for filing at Washington and one for the purchasers. The usual form of writing dialogue is like this:

(*Enter Robert, right entrance.*)

ROBERT.

You have stolen my reputation!

BEATRICE.

(*Who was discovered on the stage at the rise of the curtain.*)

I never believed you had one. They're very scarce nowadays.

And so on. Each successive step should be noted; but then these details will be attended to if you have professional typists copy your manuscript.

Of course, in the last analysis, the sketch writer must be imaginative and clever, with infinite patience and keen insight into human nature. Not everybody can be successful, no matter how great his belief in his ability to please a two-a-day audience. If you feel that you are qualified for such work, you will need, in addition, considerable experience to succeed in this extremely hazardous literary pursuit.

* By courtesy of *The Editor*.

TEARS, IDLE TEARS

By DORA DEBO WHALEN

WOMEN, the truth be told, are too fond of tears. Let husband or Fido die, bank or china go smash, and we turn on the same old tear taps.

In everyday life tears, nine times out of ten, are useless and a vexation of spirit to the onlookers. but on the stage, ten times out of nine, tears are unnecessary. Women largely constitute novel readers and theater audiences. That may be the why and wherefore of the "weepy" actress. But let me warn her—while women are ever ready to weep themselves, they don't like much of it from their favorite actress.

Years agone Margaret Anglin leaped into fame as the "cry-baby" actress. But her tears really did not float her to popularity, though she may have thought so. Heavens, she used to make the Ohio River in flood look like the old mill stream. Her nose always suggested to me a rainspout. I did not see her in Green Stockings, so I know not if her much suffering beak dripped in that.

She has had too many imitators. To-day their name is legion. Stock actresses galore weep till they drown the moths in the green baize. Carolyn Gates, the Philadelphia Orpheum leading woman, shed tears in Thelma so copiously that one was not surprised she got a boat ride back to Norway in the last act. In Barbara's Millions I enjoyed Miss Gates's burlesque crying more than her genuine article in Thelma.

Jane Peyton, to my mind, spoils her acting of The Woman by her bushy sobs and squeaks and overworked handkerchief. I suppose if Wizard Belasco had not been so busy staging the first act and getting the perfect hotel atmosphere he would have called Jane to account—but then perhaps the sobs and squeaks would have been vented on his defenseless head. So Jane is drowning her emotional work, and loud, windy sobs she considers art. It is art of a kind—the "ten-cent-store" quality.

Mrs. Fiske saved the first act of Salvation Nell by not weeping when "Jim" was arrested. Her quivering lips told a story of greater anguish. As she leaned against the saloon partition, her eyes closed, her breath coming in gasps, the audience saw only Mrs. Fiske on the stage. What could improve on her third act of The New York Idea, where she sat, as Cynthia Carslake, with just one tear on her eyelash, watching her divorced husband with another woman!

Nance O'Neill does not shed tears as Magda, neither does Rose Stahl as Maggie Pepper, yet their acting does not suffer from their repressions.

Henrietta Crosman, in the third act of Sham, did not weep when, as Katherine Van Riper, she discovered her valued pearls mere paste, but the look of hopeless misery that came over her face was worth a bucket of brine.

Eleanor Robson, now Mrs. Belmont, when her drunken brother-in-law tried to make love to her in The Girl Who Has Everything, certainly thrilled everybody when she flung her arms about the little boy for protection, yet no tears bedewed the dusty boards.

Dorothy Donnelly, in The Garden of Allah, when she realizes that she and her husband, Boris, must part forever, just lets one little crystal sphere fall to the desert sand. She staggers and rocks like a gale-driven tent, but I'd rather see her do that than weep.

Billie Burke as The Mind-the-Paint Girl does surprisingly good work in the third act, where she sends away the man she loves, and promises to marry Nicko, because of her sense of honor. Her heartbroken sobs stir everyone—but Miss Burke has the good taste to turn her back to the audience, and buck her head against the scenery, and no one sees a tear.

Bessie Barriscale, as the tragic Bird of Paradise, that wings her flight from the loved husband she has unwittingly dragged down, flies to her death in the flaming volcano without a tear to steam back from the red flames; and we doubt that her interpretation could be improved upon.

I saw Jessie Bonstelle in a "try-out" of the unsuccessful drama The Great Question, the story of The Nigger, with change of sex. In the play Miss Bonstelle, the proud, rich white Alicia, discovered her mother was a mulatto, yet Miss Bonstelle restrained every tear—till she got a squint at the box-office receipts.

When I saw Leslie Carter in Camille I forgave her that faultlessly arranged marcelled coiffure in the deathbed scene, because she died without tears.

I wish I could gather together a bevy of those weeping stage women and take them to a special matinee of Forty-five Minutes from Broadway. There they'd find tears run mad and grown old and stale in the person of the dowager, whom somebody calls "Niagara Falls" and who weeps from the curtain rise till she is whisked off on the railroad truck.

A young stock ingenue has dropped in to see me and has read my first draft of "Tears."

"Change your article, Dora," she said sagely, "or back it'll come to you. Why, I saw Henry Miller drop weeps in The Great Divide. When the stage men boo-hoo, you can't blame the stage women." Maybe he learned from Margaret Anglin.

Is everybody doing it, I wonder?

BACK OF THE CURTAIN

THOSE players who knew the late, popular actor, Robert Westford, will be interested in the advent on the Rialto of his son, Harry Allen, whom his father long thought to be dead. The young man, who was a member of the J. G. Williamson Pantomime company, and who has one of those heart-shaking tenor voices that Meredith said "would soothe a soul in purgatory," made his first call in New York on Mrs. Susanne Westford, his stepmother. Mrs. Westford listens to his tales of life in the Australian bush with the same rapt attention Desdemona gave to Othello before the handkerchief incident. They are considering a debut in vaudeville.

The young man's search for his father, and his discovery of his uncle three hours after a cablegram of the news of his father's death arrived from Mrs. Westford, is worthy a fiction serial.

Mrs. David Belasco has returned, girlish and in radiant spirits, from her first trip to Europe.

"What are you playing?" a Lamb inquired of Theodore Roberts.

"A crash of glass," replied the character actor, anticipating the critic's unkind intimation of noise in Believe Me, Xantippe.

Welcome, George Scarborough! We needed red blood in our drama, and you transfused it. Truth is not always welcome, and, while we shudder at The Lure, we can't escape its inexorableness. New York has stopped flinching at verities. The presence of The Lure and of Damaged Goods, and memories and anticipations of Any Night, prove it.

Mrs. Aphie James has returned from two months of European wanderings and may resume her interrupted vaudeville engagement.

Mr. and Mrs. William H. Mack are giving a house party at their home at Sheepshead Bay on Labor Day, at which Bijou Fernandez Abingdon will be one of the guests. Mrs. Abingdon has relieved the tedium of a husbandless and hard-working Summer by week-end visits. She has already arranged for her consolation Christmas and New Year dinner at Julia Dean's country home at Harmon-on-the-Hudson. The consolation element is a necessity growing out of her husband's, William Abingdon, six month's banishment on a vaudeville tour.

BIJOU FERNANDEZ AND HER HUSBAND, W. L. ABINGDON, AT SHIPPAN POINT, STAMFORD.

Arthur Row is busy with the prints between whiles of acting. His name has appeared above or below recent appreciations of Bernhardt's leading man, Tellegen and Paul Swan, and "My Year with Mansfield." Mr. Row also tells me that his father has hit upon a definition of a suffragette, pleasing to some audiences. "A suffragette is a person who is not exactly a lady and not quite a gentleman."

During the run of Ann Caldwell's play, Top o' the Mornin, in Chicago, George La Guere and John Scannell were in the cast. La Guere's work was emotional and Scannell is known as a clever dancer. One day after his scene, as the orchestra was playing, La Guere started to dance off stage. Scannell, watching him sadly, said: "Stick to emotion, kid." Later La Guere, catching Scannell, who was his understudy, rehearsing, remarked in melancholy tone: "Stick to dancing, kid."

Bonnie Evie Stetson, of the former vaudeville pair, Melville and Stetson, says she has no desire for the sort of fame enjoyed by Mrs. Scott. Recently, during the electric storm, her husband, Samuel W. Gumperts, quietly walked up to a boy who had grasped a pipe connected with a live wire at Brighton Beach, and while a crowd was gaping or shrieking according to temperament, pulled the boy from his deadly connection, saved the child's life, and himself received a shock that made him look like a ghost in Summer flannels for a day or two.

Miss Stetson, with one look at her dazed husband, fell into hysterics. "Why did you do it, Sam?" she cried in a flood of tears.

"My dear Evie," remonstrated the hero, "the child would have been killed if I hadn't."

"And you were nearly killed, Sam. Don't ever do that again. I'd rather be the wife of a coward than the w-w-widow of a he-he-ro."

John F. Webber, of the David Warfield company, is fishing the hours away at Sebec Lake in Maine. He reports catching the largest black bass of the season. I won't quote the figures. Mr. Webber has a reputation for veracity in the profession, and I won't deprive him of it.

A child of five years went with her mother to a matinee of The Follies of 1913.

"Mother," piped the maid at her first matinee as the girls attired in muffs appeared, "are those people made of real skin like us?"

"Yes, dear. Hs-sh-sh!"

"Well, why do they look so queer?"

"My dear, you must keep quiet. Don't talk."

"But, mamma, where did those ladies lose their panties?"

THE MATINEE GIRL.

THE FIRST NIGHTER

"The Family Cupboard," at the Playhouse, a Powerful Domestic Drama—"Believe Me, Xantippe," a Bright Comedy—"The Doll Girl" Opens at the Globe.

"THE FAMILY CUPBOARD"

A Play in Four Acts by Owen Davis. Produced by William A. Brady at the Playhouse, Aug. 21.

Charles Nelson	William Morris
Mrs. Nelson	Olive Harper Thorne
Alice Nelson	Alice Brady
Kenneth Nelson	Forrest Winnant
Kitty May	Irene Fenwick
Mrs. Clement Harding	Ruth Benson
Thomas Harding	Douglas J. Wood
Mary Burk	Alice Lindahl
Mrs. Lawrence Winthrop	Irene Romaine
Lawrence Winthrop	Harry Redding
Dick Le Roy	Franklin Ardell
Jim Garrity	Frank Hatch
Potter	Wallace Erskine
Telephone Operator	Louise Alchel
Elevator Boy	Barney Johnson

Since it has become the fashion to tear the screen from off the hidden things of life and take playgoers at will into the segregated purlieus of iniquity, it is rather gratifying to note that Mr. Davis has handled his topic with a skill, a sense of proportion and artistic resources that stamp him as something more than an opportunist. He has taken a big subject and has handled it well. It is not a pleasant subject, but it is dangerously close to the truth, and it is presented in no spirit of bravado. The play made a strong impression on the first night, and since the public seems to crave whatever is pathological in our social system, the offering ought to have as good a chance to win popular approval as The Easiest Way had.

A good deal of credit, however, must go to the players. It is not often that a cast is so uniformly adapted to a play as this one, in which half a dozen members scored individually and made their work stand out in strong relief.

The story deals primarily with a condition of affairs produced in a rich household where the wife pursues the phantom of selfish pleasure and by her neglect sends her husband to seek the illicit companionship of a young variety actress, Kitty May. When the man, on the brink of financial ruin, his hidden life revealed by his own son, and thereby estranged from his wife, breaks off his relationship with the girl, the latter seizes an opportunity to pass herself off as a respectable maiden and to win the young man's love. His infatuation goes so far that when Kitty declines to marry him and intimates that she has been made the victim of a rich man, he threatens to kill her betrayer. When, immediately after, his own father is revealed as the man, the son deals him a violent blow in the face, which the older man takes with stoic fortitude. The truth is that Kitty has lied, but this is not disclosed until later. The author achieves a strong effect in this scene, and what is intrinsically a harrowing incident and a situation utterly *outré* in nature, is handled with amazing cleverness both by the author and by Mr. Morris as the father and Mr. Winnant as the son.

The latter now feels himself constrained to exercise a platonic guardianship over the girl, whom he still believes greatly wronged; but tiring of her parade of virtue before a youth now no longer able to gratify her extortions, she obeys the lure of the variety stage and resumes her old life as the dancing partner of one Dick Le Roy, a parasite, who, with a mysterious old cabby, Jim Garrity, has been living off the bounty of young Nelson.

It is not until the delectable pair have cleared out, and Kitty has told helpless old Jim to go to a certain hot region, that the blinded youth learns the truth. Jim Garrity reveals himself as Kitty's father.

This is one of the surprises of the play, and is well brought in. From the discarded old hack driver the boy learns that Kitty has lied to him about his father and that Kitty is on the whole an irreclaimable adventuress. Estranged from his relatives and disillusioned as to Kitty, he gives the old man the few dollars raised on his watch to gratify Kitty's cupidity, and prepares to end his life. By the timely discovery of his purpose, his mother hastens to summon her husband by telephone, and before the crazed boy can carry out his design the father enters. In a moment man, wife and son are in each other's arms, and the curtain falls.

The story can hardly be defended as a pleasant topic, but it is gripping and well sustained. It has certain elements of strength that are admirable. The Family Cupboard is in some respects a big play and of a general character of structural workmanship and the employment of details which I do not hesitate to recommend to the emulation of Messrs. Ballard and Scarborough, the two most recent additions to the list of successful playwrights.

But it would be unfair to pass over the several capital players who particularly distinguished themselves in the all-round and excellent cast. Irene Fenwick as the insouciant Kitty, the glazed product of the gutter and daughter of Jim Garrity, gives us a new angle of view of her ability by playing the role of the young siren with remarkable virtuosity and with all the simulated moods expressed in tears, violence, seductive lurings and a billingsgate temper without overstepping the limits of discretion or sacrificing the element of refinement which prove the actress. Mr. Winnant as the son gives an unexceptionable performance in the part and at once takes his position as one of the most talented juveniles on the New York stage. Franklin Ardell leaped into immediate popularity as the old dancing partner of Kitty, and it is safe to say that the vaudeville stage, on which he has long been a favorite, will see no more of him. He will be in demand higher up.

A charming performance was given by Mrs. Thorne as the extravagant mother. It is seldom that the heart affairs of a middle-aged couple so warmly dominate an audience as certain tender scenes in which she is the participant with Mr. Morris. A distinctly fine bit of character work was presented by Mr. Hatch as Kitty's father. The part is played with a remarkable denotement of grim humor and homely pathos. And though Mr. Erskine plays only a butler's part, he plays it for all that is in it. Miss Alice Brady was charming in the young ingenue role of young Nelson's sister, and Mr. Morris sustained his reputation as an all-round splendid actor by his portrayal of the father.

POTASH AND PERLMUTTER DISCOVER THE BOOK AGENT.

"BELIEVE ME, XANTIPPE"

A Play in Three Acts by Frederick Ballard. Produced Under the Direction of John Craig, Thirty-ninth Street Theater, Aug. 19.

George Macfarland	John Barrymore
Arthur Sole	Alonzo Price
Thornton Brown	Henry Hull
"Buck" Kamman	Theodore Roberts
Simp Calloway	Frank Campeau
"Wrenn" Hixley	Albert Roberts
William	M. Teile Webb
Martha	Alpha Reyers
Violet	Katherine Harris
Dolly Kamman	Mary Young

A bright and amusing comedy, rendered the brighter and more amusing because it has a delightful exponent of the principal part in the person of John Barrymore and a vivacious and winsome co-operator in Mary Young, Believe Me, Xantippe, started off promisingly on Tuesday evening of last week. The comedy, which trenches close upon farce, is the maiden effort of a young playwright whose work was singled out by the Harvard School of Playwriting and produced by John Craig at the Castle Square Theater, Boston, last season with marked success and with Miss Young in the part in which she is now seen on Broadway.

But while it is bright and amusing and all that, it nevertheless betrays the faltering hand of one new to the craft.

The general conception is excellent. A rich and idle young man wagers a large sum that he can evade detectives and policemen for an acknowledged crime for one year, and embarks upon a round of adventure in pursuance of his boast, which finally lands him in the hands of a spirited young Colorado woman acting as deputy sheriff under her father.

With this as the fundamental scheme of the action, the interest is well sustained and the humor such as to give Mr. Barrymore every opportunity to display the resourcefulness of his always delightful light comedy in the part of the hero. At the same time the interest is admirably sustained in the role of the girl, played with many graces and great charm of individuality by Miss Young.

There is a quick-fire climax to the first act, when the detective, with whom our hero has made his wager, insists on "mugging" the self-constituted culprit with a pocket camera at the moment that the race is about to start. The lights are turned out and a flash-light is set off. There is an element of startled surprise when the lights are turned on again and our hero has vanished.

We do not see him again until the allotted time for proving his boast has nearly expired. Then he turns up, hungry and footsore, in a hunter's cabin in the Colorado mountains, which is tenanted alone by Dolly Kamman, the sheriff's daughter. Here some racy and amusing scenes take place between the two, as Dolly identifies the supposed fugitive from justice by his favorite slang phrase, "Believe me, Xantippe." She makes a prisoner of him and puts him to bed by the admonishing token of a repeating rifle. A desperado named Simp Calloway finds his way to the cabin and presently attempts to make free with Dolly. And that, of course, supplies our hero with a cue for action. In a terrific round of cross-cuts and short-arm blows, Simp is overcome after a smashing dark-stage encounter; and Dolly's heart is softened. This notwithstanding, she lands her two prisoners in the Delta jail, and a third act is provided inside the jail office which keeps the complication well in suspense with further humorous incidents, until the wager is won and the hero and heroine are lovingly united.

The exceeding brevity of the play would have given the author splendid opportunity to impart a more perfect modeling and rounding-out process to the precipitate developments. Things happen too much as the playwright would have them happen. For instance, when the sheriff appoints Dolly his deputy, as he does in the last act, it is customary, I believe, for the appointee to be formally sworn in, like any other county officer; a slight formality here omitted. While the two principal parts are intelligently developed, all the subsidiary characters without exception are mere sketches, feeders or foils for the principals, and too obviously such. These are the most conspicuous defects of an otherwise merry little play that most people will heartily enjoy. The cast is made strong by the playing of Theodore Roberts of the sheriff and of Albert Roberts of the part of an eccentric jailor. Katherine Harris, too, is very good as a highly colored frontier siren. The comedy is excellently staged.

"THE DOLL GIRL"

Comic Opera in Three Acts, Re-Written by Harry B. Smith from a Comedy by Callevat and De Flers; Music by Leo Fall. Produced by Charles Frohman Aug. 25 at the Globe Theater.

Marquis De la Tourelle	Richard Carle
Tiburius	Robert Evett
Romeo Talmi	Will West
Buffon	Charles McNaughton
Dandalon	Ralph Nairn
Marcel	Carl C. Judd
Pierre	Victor Le Roy
Rosallilia	Hattie Williams
Madame Frunier	Cheridah Simpson
Yvette	Dorothy Webb
Mlle. Poche	Emily Francis
Madame Merlin	Clara Eckstrom
Madame Bichon	Letha Walters
Madame Laurent	Marion Mosby
Toto	Veronique Banner
Heloise	Veola Harty
Cora	Florence Brodbelt
Belle	Helen Dudley
Francine	Barbara Del Rabas
Suzette	Alice Palmer
Lily	Lillian Leroy
Perinne	Edith Hardlow

The Doll Girl is a merry musical comedy of the London Gaiety Theater stamp. What it may have been in the form of the German libretto of Leo Stein and Dr. A. M. Willner, who adapted it from the French, I have no means of knowing. As produced at the Globe, it has the hallmark of Mr. Smith's handicraft, though a vast amount of the credit for the apparent success, I daresay, belongs to Thomas Reynolds, who staged it; to Edward Royce, who is responsible for the management of the dances and groupings.

Above any and all, however, Leo Fall, whose name has become pleasantly familiar to us as the composer of The Dollar Princess, The Siren, and The Girl on the Train, deserves special acknowledgment for the brilliant music, which ripples with delightful playfulness through the entire fabric of the comedy.

It were devoutly to be wished that these Viennese importations would occasionally strike a line of divergence from the invariable theme of French farce, which has its beginning with a simple country maiden who is wooed by a young aristocrat, parted by a designing old roué of an uncle, and by an inflexible rule of theatric destiny, finds its solution in a naive triumph of virtue.

In this instance, however, the conventional complication of circumstances is relieved by so many clever incidents and ingenious conversion of banal material, and altogether passes so rapidly in review amid a colorful setting, and, moreover, is so excellently presented by the company which Mr. Frohman has assembled, that it scored a substantial success and in all likelihood will fill the Globe for months to come.

Mr. Carle and Miss Hattie Williams, as the featured players, come in for a good share of the success, notably Miss Williams, who has a song, "Come Over Here," which took a firm grip on the audience from the start and is destined to be popular throughout the land. She played the part of a jealous actress who assumes various disguises with much spirit, and she was especially good in a scene with Mr. Carle, in which she feigns to be a bashful country lass, and in a subsequent number with the same player in which she gives a unique and strenuous demonstration of love at close range.

Dorothy Webb distinguished herself beyond any ingenue of sundry seasons' record as Yvette, the simple rustic maiden of eighteen who, still addicted to playing with her doll, becomes the heroine of sundry amorous adventures in the halls of the chateau of the gay old Marquis de la Tourelle. This is the part played by Mr. Carle in his own fantastic and, generally speaking, indeterminate manner. If Miss Webb would suppress and eliminate a few rather infantile mannerisms, and key her pretty voice to a standard pitch, when she speaks lines, she would be the foremost ingenue in musical comedy ranks, for she can sing and act, and she has enough vivacity for two.

A most agreeable accession to the ranks is Robert Evett, who impersonates the young nephew of the Marquis de la Tourelle in love with Yvette. Mr. Evett takes the role by courtesy of George Edwardes, the London manager. He is a young man of good aspects who has the knack of getting his music over in a sympathetic voice. A hit was made by Cheridah Simpson, the once regal, lithe-limbed Venus of the stage, now a handsome woman with a mature waist line, who plays the part of Yvette's mother, the keeper of a rural tobacco and news stand. She richly deserved the encore with which the responsive audience rewarded her admirable singing of "Now and Then." Will West was amusing in a characteristic role of a theatrical manager, though she has to work overtime to make anything of the part. Charles McNaughton helped to make amusing a scene with Mr. Carle, in which he played the latter's double and synchronizes every step and movement, which is one of the novelties.

The interest in the production is dependent to a considerable extent on the splendid work of the full chorus, and the attractively brilliant way in which the piece is mounted.

AT OTHER HOUSES

MANHATTAN OPERA HOUSE.—On Labor Day matinee, for the opening of the regular season at this house, Frank Thompson will present his father's play, The Old Homestead, with many members of the original company who have been with the production for twenty-seven years.

GRAND OPERA HOUSE.—The Grand Opera House inaugurated its forty-sixth season last Saturday evening with a revival of Hanky Panky, the excellent Lew Fields spectacular musical show, originally produced at the Broadway Theater. The company is about the same which produced the piece here and on tour to San Francisco and back, including Max Rogers, Bobby North, Harry Cooper, Montgomery and Moore, and Christine Nielsen.

ON "A LITTLE STREET IN HEAVEN THEY CALL BROADWAY"

By Old King Cole.

Brandon Tynan, the only real Irishman in Our Profession—no, I don't mean the only real professional with an Irish *name*, but the solitary sure-enough Celt left—is on his way back to our fair midst. He has been "sojourning," as they say in the Amityville and Port Jervis papers, in Ireland these last few months, and I'm the only person that knows the reason.

This boy is descended from some of the most prominent Irish kings that ever kinged it. But let that pass. I'm not going to hold *anything* against a lad that can play Joseph in Jos. & Bros. the way this lad can. He's a good youngster, and if he had a haircut he couldn't be told from a citizen. I am not displeased with him, and some day I'm going to make his reputation by letting him shake my hand in public.

But the Tynan mission in Ireland—I get the inside stuff by private and unimpeachable authority. He went into a Dublin hotel on arrival and registered.

"What price room, Mr. Turner?" asked the clerk.

"Tynan, sir, Tynan," says our young man.

"Pardon me, Mr. Transom, pardon me," apologized the clerk, for the Dublin politeness is proverbial.

In the grill Mr. Tynan met up with a half-a dozen dark-browed, scowly patriots, and engaged them in mysterious speech.

"Home-rulers, for a sovereign!" murmured Mr. Tynan, and then aloud:

"Brandon Tynan, gentlemen. Phoenix Park, Number One! Fenianism forever! Erin-go-Bragh! Let us go to my room and have plotting."

The foremost Fenian called a constable. "That guy with the comedy curls is daffy," he said.

"Aren't you home-rulers?" asked Tynan. "Don't you groan under the tread of the tyrant's heel?"

"Nothing doing," said the spokesman. "We're business men, and this is 1913. Kindly can the cackle."

Mr. Tynan is coming home, where the Irish question is tremendously vital.

I have just brought Freddy Stanhope back to this country, and I guess everything will be all right with this country for the next forty weeks. Freddy makes an affirmative answer in order, when the debating societies deal out the query, "Is it possible for a Briton to be a human being?" I have arranged with George Tyler to put this boy in charge of the staging of all the Liebler Company productions, and if this doesn't mean that The Garden of Allah, Joseph and His Brethren, Disraeli, Widow by Proxy, General John Regan, and the Cyril Maude shows will be staged within an inch of your life, you can give me a little kiss.

Freddy is one of the best-dressed gents of my acquaintance, and he ought to be. He has been studying my wardrobes for two years, and if a man—even an Englishman—can't absorb in a double dozen months, he's hopeless. He is the only man I know who wears his handkerchief up his sleeve, and yet has a command of language which would send a ship captain to his cabin.

Mr Stanhope is the author of several of the most picturesque and popular expressions of the day, chief of which is:

"Dash ding my sister's cat's toe!"

Just what can be accomplished when I lend the weight of my influence to a venture is ably instanced in the case of Milo Knill and Clinton Hamilton, who have been hanging around my throne room for months waiting for me to give them an audience. Clint is a curly, monocled young Romeo, who changed his name from Caughy to Hamilton, not because his father is U. S. consul to Milan or Genoa or one of those Chianti ports, but because I would ask, whenever he said "Caughy," "Demi-tasse or large cup?" I didn't have to pull this delicate wheeze more than twenty times before he got right on to it. Then after a while he asked my permission to change his name, and I humored him. Knill is a fat but honest advance man whom I like in spite of his name.

These boys kept at me to do something for them till I finally gave in. They didn't really need anything in the nature of a boost, as each was well heeled, Knill having a full and complete pack of Sweet Caporals and Mr. Hamilton-Caughy a Red Star sailing schedule. Anyway, I turned over Rackety-Packetty House to them, routed the show, gave them three of the original New York kiddies to start their cast, wrote them letters to society leaders of my acquaintance in various cities, and sent them on their way. They're making so much money they don't consider it genteel to put less than a ten-cent stamp on a two-cent letter. All right, boys, I know you're grateful.

The fare from New York to Portland is $6. That's on the all-the-way-by-water route. You can get to Boston, mostly by boat and partly by train, for $4, and a little more sees you to the Pine Tree State. By boat and trolley you can make the Hub for $2.40. All the way by water to Boston costs only $2.65. I mention these figures for the benefit of the many thousands who will want to flock to Maine when I let it out that Pauline Frederick, the most beautiful of all beauties, is resting up there in the woods, so as to be in good shape for the coming season's work as Potiphar's wife in Joseph and His Brethren. But Pauline Frederick and good shape! That's tautology, isn't it? George Welty, the scholar, will explain what tautology is. I know what correct form is, and I am not revealing any photographic secrets connected with Camp Polly, but I don't mind telling you that if "Joseph" ever wanes, I'm going to star this lady in a boy's part.

Young Master Joseph Plunkett, most precocious of my disciples, broke into society the other night during the course of certain festivities I had arranged for the enjoyment of my friends of the Riverside Yacht Club. Master Plunkett, who has been with the Liebler Company since he had to stand on a chair to use the wall telephone, hired an entire evening outfit and offered himself as a candidate for the part of the villain in the skit by Theodore Liebler, Jr., which I accepted for production. At the first rehearsal, Master Plunkett's remarkable resemblance to Desperate Desmond suggested itself immediately the young man had proudly pointed it out to the informal audience. Master Plunkett walked up and down the stage after a fashion he explained he had observed in Howard Kyle. Mr. Plunkett, at the conclusion of the lines provided in the part by Mr. Liebler, Jr., advanced to the footlights and said in part:

"Ladies and gentlemen: If you will kindly remain seated I will give you imitations of John Drew, David Warfield, Cissy Loftus giving an imitation of Elsie Janis giving an imitation of Cissy Loftus, the late Sir Henry Irving in The Bells, and Mary Garden in a selection of popular ballads of the day. First Miss Garden."

Whereupon Master Plunkett essayed song.

At the conclusion of his efforts there was a dead silence. Then, at a signal from the Commodore, the entire audience rose and chanted solemnly:

"We do not like The Villain.
We will not give him Three Cheers.
No.
We will give him a Cheer and a Half—
Hooray Hoo——"

On the Rialto

Those who heard the plot of The Fight when that Bayard Veiller play was tried out, first in Chicago and then in New England last Spring, wondered what the similarity could be between that play and The Lure. Now it comes out that a new setting has been provided for an act of The Fight, which involves the staging of a scene from a house of ill-repute.

The Lure, of course, has a second act laid in such a house. It was rumored at the time it was rushed into New York that there was a desire on the part of the promoters to have something of a start on The Fight, which will open Sept. 2 at the Hudson. Then those who had heard about The Fight began their wondering, for that play deals with politics in a Colorado town where women vote. One of its chief interests is in the campaign of a woman for the mayoralty. There was no suggestion in the play of white slave trade.

But it appears that since the Spring performances Bayard Veiller, the author, has made some changes. One of these involved the shifting of a scene from a lady's sitting room to a room in a bagnio. Veiller is said to have remarked that he was going to put this in for the popular demand anticipated in other white slave plays.

♠

"Billy" Fitzgerald always blows through the reverse end of a cigar before lighting it. He says every singer ought to do that to eliminate the dust that irritates the vocal cords. An old habit of Fitz's dating back to his tenor days.

♠

Merrily Yours John R. Rogers is the only sprightly young man on the Rialto who boasts of his age. He says he is seventy-two or thereabouts. But then he has a grandfather living who is 104 and scorns to be considered old. John declares that the only break in the family record for holding on was made by his father, who died at ninety-four.

♠

That Ethel Lorraine (Mrs. Raymond Belmont) is peculiarly endowed for a leading position in New York's *haute volee*, aside from being the wife of the scion of the House of Belmont, is clearly established by her resourcefulness for intellectual entertainment. When a young matron among the four hundred can provide such a lovely dog dinner, participated in by ten pairs of the canine world, she proves herself a worthy rival of the originator of the now historic monkey dinner. Pity that the auspicious event should have been disturbed by a general row among her inappreciative and unmannerly guests. But, what would you? Dogs will be dogs.

♠

Manager Max Rabinoff brings the reassuring information with him from London that his terpsichorean twin stars, Pavlowa and Novikoff, had not collided in anger during a dance before the public, but that the slapping was purely accidental and occurred during an opposite pirouette, and that Novikoff was unprepared for the contact with the Pavlowa hand. This Novikoff understood later on when his "temperament" had subsided. The *entente cordiale* being entirely undisturbed, the two dancers will tour America together, as per schedule, commencing Nov. 3 at the Metropolitan Opera House.

♠

The picturesque, "ugly," but clever Polaire
Announces that henceforth a nose-ring she'll wear;
A headdress to boot,
And draperies to suit;
Tres charmante, n'est ce pas! mais que voulez vous, mon cher!
A "barbarian" she'll be, this clever Polaire;
A turban oriental conceals her black hair;
And flowers brilliant-hued,
(No colors subdued),
Will swathe her lithe form—that form *sans compare*.
This Gallic Polaire once more will intrude
With Constance of England and our own fair Gertrude,
To put us in trances
With soul-stirring dances,
And return to Belle France in a pleased state mood.

♠

We were cordially invited to take part in a grand fancy dress ball given by the Hotel Nassau last Friday evening at Long Beach, L. I. We were asked to put on evening dress; and we would have done so and been there to take part. But when we recollected that it cost us 65 cents for a glass of stale beer and a weak highball containing three lemon pits which the cleaner had overlooked, during our sojourn in the latticed garden annex, a few Sundays ago, we said "No!"—"No"—just like that.

♠

If in doubt about the theatrical possibilities of any city, ask James Montgomery. The author of Ready Money has had to go into an exhaustive study of geography in order to keep track of his play. Four companies are going on a tour of England, following the London success. A company opened recently in Johannesburg—yes, it's in South Africa—and is enjoying big business there.

In Europe there will be a company in almost every city of importance. It looks as if this very bright comedy would break the record for translations.

Here in America there will be two companies touring under management of William A. Brady. The first of these is now in Canada, having opened in Winnipeg. The cast is headed by Robert Ober, who plays Stephen Baird; Nena Blake, seen as Grace Tyler, and Frank Mills as the counterfeiter. Others in the cast are T. E. Henry, Maurice Barrett, Graydon Fox, and John C. Brownell.

♠

Cecilia Loftus, after an eleven days' holiday, returned to London from New York recently. She hopes to establish herself eventually as an actress in London, she said.

Incidentally Miss Loftus has this to say of New York:

"The audiences there are cold, hard-hearted, hypercritical, and blasé. If they like you they do not show it. In the West the audiences cheer you just as they do in England."

♠

Enrico Caruso is bemoaning the inevitable decline of all things mundane and to which he is no exception. Sadly but philosophically the greatest tenor voice of our time is striking the first notes of its swan song in the following words to a newspaper man:

"It is about time the public ceased to take an interest in me. There are plenty of young stars rising who soon will shine with dazzling brilliancy in the firmament of art. Mine is diminishing; don't you think so?"

Then he sadly shook his head and walked slowly away.

BILLIE BURKE OPERATED ON

Under Knife for Appendicitis—Condition Favorable in Hospital

Though the report was current on her arrival here from Europe that Billie Burke had fully recovered from her recent illness, it became known later on that she had been operated upon for appendicitis by Dr. Joseph B. Bissell, of No. 46 West Fifty-ninth Street, in the Astor Sanatorium, No. 203 West Seventieth Street, where she was resting easily and complete recovery was only a matter of days. There is no reason to doubt that Miss Burke will be able to start rehearsals of the Amazons early next month, in time for the opening of the road tour the latter part of next month.

CHARLES MEYER'S SUCCESSORS

In all professions there are certain names that are hallmarks of prominence and reliability. In wig-making such a name is found in that of Charles Meyer. Established in 1867, theatrical managers for years turned to Charles Meyer for the solution of their problems when it came to the matter of wigs.

In 1902 Charles Meyer retired, turning over the wig-making branch of his business to Pfaicker and Ahrens, who are at present located at 160 West Forty-eighth Street. The ideas and policies which the master craftsman, Charles Meyer, always followed in his business are kept alive by his successors Pfaicker and Ahrens, who are the sole owners of the wig-making branch of Meyers's establishment, have to-day placed their own name as a standard of excellence and reliability in wig-making.

The PUBLICITY MEN

John Rogers has consented to go out on the road again, so that he will have the chance to write letters back, signed "Yours merrily." This time he'll be writing about The Romance of Billy Goat Hill.

Dover, N. J., will be the first step for Pete Cavanaugh and Barney Reilly, ahead of Little Boy Blue. They are headed South.

The second road company of Peg o' My Heart will have Stewart Ives De Kraft as its press agent.

Now that Henry Miller has recovered from the news that Frank Morse can't be his business-manager this season, he has engaged Abner C. Robinson.

More or less interest attaches to that act in Madame President in which the dramatist forgot to give the leading lady time to dress. Harry Alward is now doing his best to stimulate that curiosity in Rochester and Syracuse.

Frank V. Bruner will be ahead of Julia Sanderson in The Sunshine Girl.

Rowland and Clifford companies will have the following line-up for business purposes: The Rosary, Harry Mack, agent and William Lemle, manager; The Divorce Question, Otto Olives, agent, and Fred Donahue, manager; One Woman's Life, Fred Williams, agent, and Frank Hurst, manager; A Romance of the Underworld, Hunter Bennett, agent, and Will Kilroy, manager; The Cost of Living, Homer Drake, agent, and Dave Seymour, manager; Don't Lie to Your Wife, Edwin Walton, agent, and Edwin Acker, manager.

William Bartlett Reynolds will be business-manager of The Conspiracy company which goes to the Coast. Because of the long season it is a very desirable trip.

The position of general press representative for Werba and Luescher will now be filled by E. A. Batchelder, who has been with the firm two years as an agent. Last year he was ahead of Over the River. Frank C. Payne, who has had charge of publicity for Werba and Luescher will go with his own production of The Rose Maid.

Robert Long and Frank T. Buell are to go in advance of The Master Mind.

The advance man for the first road company of Peg o' My Heart will be J. Victor Wilson.

When Anna Held goes on tour with the vaudeville combination, she will be made known to various cities by Charlie Smith, who has been with Cort attractions for several years.

A play called Running for Governor will have two agents in its tour of the Middle West. L. C. Bailey and Frank Dee are the men.

Dupras and Colas, Montreal.

BLOSSOM BAIRD.

The above is a picture of Blossom Baird, who will appear this season in The Sacrifice, a new four-act drama of modern life by W. A. Tremayne, author of The Dagger and the Cross, A Secret Warrant, and other successes. In the heroine of The Sacrifice, Madge Arnold, Miss Baird has a role particularly suited to her abilities. The play is booked for a season of thirty weeks, opening in St. Albans, Vt., Aug. 28.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

The next number of The Mirror will go to press earlier than usual, as Monday, Sept. 1st, will be a legal holiday. Advertisers should send copy to reach this office not later than Friday, Aug. 29.

SETTING HIM RIGHT

WE dislike to be impolite and tread on the toes of Senator JONES, of Washington, but when that august statesman invades the realm of the drama and trifles with the reputation of so distinguished a member of our profession as EURIPIDES, we take it upon ourselves to set the Pacific Coast statesman right.

His scheme to call part of the capitol grounds a parthenon and another an acropolis, and to set the former aside for monuments to the achievements of women, has our hearty approval. That is right and proper.

But his feet falter when he trenches upon classic lore and declares EURIPIDES to be the author of The Medea.

Shades of SOPHOCLES! Shall such things be? For hark you to his speech in the forum of the nation:

"I am not much of a classical scholar, but I selected these ancient names in gratitude to the Greek poet EURIPIDES, whose play, The Medea, contains perhaps the earliest extant plea for woman suffrage. You probably recall the chorus, which has been translated something like this:

"Backward turns the wave on the ever-running river;
Life, life is changed and the laws of it o'er trod;
Man shall be the slave, the affrighted, the low-liver;
Man hath forgotten God.

"And woman, yea, woman shall be terrible in story;
The tales whereof one telleth shall be other than of yore,
For a fear there is that cometh out of woman, and a glory,
And the hard-hating voices shall encompass her no more."

Who that knows his EURIPIDES will assert that he wrote The Medea? And who, knowing his EURIPIDES, will pardon Senator JONES's interpretation of those lines from Lysistrata as a plea for woman's suffrage?

True, EURIPIDES wrote the first woman's suffrage play; but did not that irrepressible humorist and unconscionable satirist pen those ponderous lines in a spirit of rank heresy and recommend methods which may well abash all but the most ascetic of our suffragettes, particularly those who have not lost the lure of beauty?

If Senator JONES desires to promote the cause of female suffrage, let him do so, but let him tell frankly what the women are up against if they would follow the example of EURIPIDES's heroine and her followers. Lysistrata was a stand-patter. Medea had nothing to do with the case.

KEEP YOUR TEMPER

WE read with much interest in a London cable dispatch that "antagonism has been aroused in London theatrical circles because Americans are to play the principal roles in Sir HERBERT TREE's production of Joseph and His Brethren."

Just why our English cousins should exercise themselves because American actors are selected to appear in a drama which sustained a superb production in America, and was written by order of an American manager, is a puzzle.

It has long been a matter of comment that the majority of the principal parts in the plays presented in New York are assigned to English players. If now there is a bit of leveling to be done, why should our English actor friends despair and utter vociferous protests? They may be coming over themselves as the seasons wane, and ask us to extend the hand of hospitality to them. The doors of the Lambs' Club are open to them—the Lambs, which has even received an English wool merchant into its fold, as though its members were not sheared enough by English actors—and there is always a berth open on the American stage for our professional cousins from across the sea.

Why, then, complain because of an isolated instance in which the order of things is reversed? Why not practise a little reciprocity? Perhaps all American actors and actresses do not speak through their noses.

Give them a chance. It may serve to cement the *intente cordiale* and incidentally to clear up a mass of misapprehension about our ignorance.

Sir HERBERT does not appear to be infected with the pessimism which usually foredooms our theatrical art to failure in London, for he is quoted as saying:

"The Americans are wonderful in whatever they attempt to do. I have the greatest faith in their powers and, without wishing to enter on a comparison between American and English methods, I must say I think MAXINE ELLIOTT will be a peerless Zeulika, and GEORGE RELPH a most romantic Joseph."

SPARKS

(*From the San Diego Union.*)

Another play by a local playwright will have the footlights turned on it to-night for the first time. It is a farce called A Paris Graduate, and the author, R. Beers Loos, has the following to say concerning it:

"It has been the one ambition of my life to write a play funnier than Lucretia Borgia or The James Boys in Missouri. In A Paris Graduate I believe I have succeeded. In my play the humor trickles all through it, and does not stop with a chug as it does in the Missouri classic when Jesse James spatters the bank cashier all over the door of the vault and rides away with 30 cents in real money and nine million dollars' worth of first mortgages on farm lands in the bed of the Missouri. Even Shakespeare never wrote a play like mine, but, it must be remembered, he died at a comparatively early age.

"With the exception of The Joy Seekers, a musical comedy, my plays have been of the 'meet me at the mill, sign that child, or by hevings I'll kill the papers' kind. On my recent trip East I traveled a hundred miles out of my way to see a play of mine first produced twelve years ago. It was the only money I spent foolishly while away. Although the house was crowded, the manager said that if he knew the author he would cheerfully buy him a new straight-jacket. I came away with my regular vest on.

"When I returned from the East I brought my aged mother with me. Somewhat with pride I remarked to her the other night that I had written a play and that it was to be produced in San Diego. After a long silence she exclaimed: 'My son, why did you do it?' I was considerably taken back, but finally managed to say that I needed the money. After another long silence she said: 'Beers, money gained dishonestly never does a person any good.' We shall see.

"Anyway, my play contains a great moral lesson, but just what it is I cannot state offhand. Paul Armstrong says that A Paris Graduate reminds him very much of Othello. It will be recalled that Mr. Othello smothers Desdemona with a pillow. My heroine is smothered with kisses. I never took such pleasure in directing a piece before. The leading lady, however, says that I am an over-zealous smotherer, and the management has had to raise her salary nine times during rehearsal week.

"A Paris Graduate is a play that any man can witness and then go out and look a bartender in the eye without flinching. Most persons who see it will probably want to do this. I wish to contradict the report that this is a 'spite' play or that I was bribed to write it by Los Angeles. I have nothing against San Diego. When I have visitors from other cities I take them out and show them the bay, our lemons, and our extensive beer and water works. I have worked and voted for every bond proposition that has come up—from harbor to matrimonial—and if our citizens want bonded whiskey I am with them. Notwithstanding my loyalty, I expect that a lot of San Diegans will laugh at my play when they see it.

"The cast is excellent, rehearsals have gone along smoothly, and I predict a splendid performance of the farce to-night at the Lyceum, in face of the fact that a careless stage hand lost the plot of the piece down a crack."

PATRONS STILL HOPE

Editor DRAMATIC MIRROR:

SIR.—In this week's issue of THE MIRROR I see an article entitled "This Petition Was Genuine." Although I do not know who the writer of it is, it seems to me to be from one who lives in Greenpoint, and in connection with this I want to add a few words. The petition mentioned was most *genuine*, and the patrons of the local stock company were very much disappointed, and are still so, to know and feel that their desires and wishes were so thoughtlessly cast aside and spurned by the management. We are still hopeful that the actress, in whose behalf this petition was raised, will again be in our midst, perhaps not this season, but surely with the beginning of next season.

Very respectfully yours,
A CONSTANT READER.

BROOKLYN, AUGUST 21.

EDITOR'S LETTER BOX

A. P. C.—THE MIRROR cannot undertake to answer indefinite questions nor queries not clear. Please give more details regarding both your questions.

PHILA.—Viola Allen appeared first in Irene Wycherly, Dec. 30, 1908, at Ford's Theater, Baltimore. The principal roles were: Irene Wycherly, Viola Allen; Sir Peter Wycherly, Grant Stewart; Philip Wycherly, Edwin Arden; Harry Chesterton, Walter Hampden; Muriel Wycherly, Nellie Thorne; Lily Summers, Selene Johnson; Charles Summers, John Glendinning. Jack Straw was given its New York premiere at the Empire Sept. 14, 1908. The principal characters were portrayed as follows: Jack Straw, John Drew; Mrs. Parker Jennings, Rose Coghlan; Ambrose Holland, Edgar L. Davenport; Lord Serio, Frank Goldsmith; Ethel, Mary Boland; Lady Wanley, Adelaide Prince; Rosie Abbott, Helen Freeman; Mr. Parker Jennings, Fred Tyler; Vincent, Edwin Nicander; Count von Bremer, Mario Majeroni; Rev. Lewis Abbott, E. Soldene Powell; Mrs. Withers, Grace Henderson. The first New York production of Nathan Hale was given Jan. 2, 1899, at the Knickerbocker. The principal characters and the players follow: Nathan Hale, Nat Goodwin; Alice Adams, Maxine Elliott; Guy Fitzroy, William Ingersoll; Cunningham, Neil O'Brien; Jasper, Frank Mayne; Ebenezer Lebanon, Thurlow Bergen; Angelica Knowlton, Gertrude Elliott.

THE UNDERPAID PRESS AGENT

Editor DRAMATIC MIRROR:

SIR.—In reference to the story of New York managers not being able to secure competent and sober press agents.

It is not a case of managers being at their wit's end to find competent men to travel ahead of their attractions. It is simply a pure and simple case of managers *not paying* the salary a competent man demands. The entire business arrangements depend upon the agent. Railroading, advertising, newspaper stuff, and all details in full, a big lot of which means the humbling of yourself to certain dramatic critics to get a picture or story over, when at the same time the majority of said critics should bow to the agent for bringing the stuff to him. Without an agent so doing there would be not much of a job for Mr. Critic or Mr. Sunday Layout Man. After the dutiful agent makes the rounds and does his best in the line of talk, then comes the suspense of three or four days until the Saturday or Sunday editions appear, and—well, if you land two out of eight you are lucky, but at the time you made the rounds they all impressed you with the bull that your stuff would go over sure.

How about the press agent of baseball clubs? Do they carry photos and dope around to the sporting editors? Do they use the advertising columns as the theaters do? Not on your life! Why? Because in the first place, there ain't no *such animal* as a baseball press agent, and in all other cases the papers pay more money to sport writers in three months than the average press agent receives in six months. I merely draw these comparisons to illustrate my point, which is this: The press agent who has been in the theatrical game fifteen years, who has made the papers all over the country many times, and especially if (such as I) he doubles his talent with circuses in Summer, which gives him the pleasure of "meeting up" with newspaper men twice a year, in so doing acquires many friends, and such acquisitions cost you much money and time. These friends, coupled with your abilities, are your asset, and the more friends you have at all times, such as newspaper men, managers, officials of all departments, railroad men, and men in many lines that you know personally and address by their first names, can and do do the attraction you represent much good, makes you more valuable to your firm and your attraction.

However, it seems impossible to make the big managers understand this. They will pay actors enormous salaries and never bat an eye, but if an agent says $100—wow! There is a cyclonic outburst that would shame a canvasman. They keep crying, "The agent is a drunkard." In the past five years I have failed to see one agent under the influence of liquor. Of course, the agents entertain men who assist them. This is but natural, and producers do the same. If an agent sees several producers at a table sipping wine, he doesn't spread the gossip and scandal that So-and-So were soused last night, but if a producer or producers see two or three agents sitting around drinking a glass of beer, or if circumstances are such they are sipping wine, said producer or producers will quickly say: "See the drunken agents"—and there you are.

The paragraph in the above-mentioned story relating to the advance agent out of work early this season, and there being a reason for same, is absolutely correct, as I can vouch for in my case. I have had repeated offers of $65 and $70 this season, and as repeatedly I have refused. My many years of theatrical and circus employment, coupled with my not self-accorded good reputation as a worker and alcoholic abstainer, in conjunction with many valuable friends, must certainly prove an asset to me now, and in accordance with the high cost of good things in all other lines, so must producers advance the salaries to the men ahead, upon whom all the business and responsibilities rest.

This is an open challenge to both Reginald De Koven and Morris Gest, who claim they will pay $150 to $250 for a capable man, and, furthermore, I stand ready to post a forfeit with either one of these gentlemen that I can make good with any of their shows, and that I can also furnish them or any one else that will pay like money, with capable men who are not boosters or four-flushers, but who produce the goods and are absolutely reliable. I am ready at any time to make good.

Very truly yours,
TOM NORTH.

87-89 W. RANDOLPH STREET, CHICAGO, AUG. 13.

Broadway Favorites

In a white slave play such as The Lure one of the characters to attract attention is that of the cadet. In the present case it is ably presented by George Probert, and if we are to have more white slave plays the actors in cadet parts will have to do exceedingly good work to compare with him.

Though still a young man, Mr. Probert has had con-

GEORGE PROBERT.

siderable experience in a varied line of parts, since the days when he first joined a repertoire company going out of Baltimore. (No, he's not a Southerner, for he was born in Erie, Pa.) After some experience in stock companies, he came into New York in Cupid Outwits Adam, said to have been one of the most foolish plays ever seen on Broadway. But Mr. Probert survived the wreck and a while later he was seen in David Harum. At various times since he has been in the casts of well-known plays.

He had the part of Sam Wright, the young lover, in The Awakening of Helena Richie; he had the light comedy part in The Wolf; he played Harrison in Brewster's Millions, Count Max in Samson, with William Gillette and Pauline Frederick, and in Kindling he was Steve, the music hall bouncer. This part had some characteristics in common with that which Mr. Probert is now acting. Last Spring he was in The Fight and The Child when these two plays were tried outside of New York.

Besides all this experience, earnestness of purpose helps Mr. Probert a great deal in his present role, for he believes that he is actually doing something towards the betterment of social conditions in showing up the nature of cadets.

STAGE HERO WORSHIP

(From the Washington Gazette.)

When actresses have this kind of thing written about them, and are receiving roars of applause in the theater; when players find their pictures by the dozen in the illustrated papers, their faces on post cards all over the Empire, their portraits in thousands of shops; when they discover that if any accident happens to them the news is billed all over the streets, and that their matrimonial unions or disunions are treated as matters of first-class importance from a journalistic point of view; when every first-class, second-class or third-class player knows that her face or name and his face or name is better known than that of anybody save two or three in the front rank in the arts, the professions and politics—how can one be surprised if swollen heads are the outcome?

In earlier days, and not very long ago, people made little enough fuss about the players except in the purely theatrical circles, which were small, and then only concerning the rare ones who had genius, or the others who were scandalous; and nine out of ten of the best were little more to the general public than names in a programme. Yet it is often said that the acting fifty years ago was better than it is now. I doubt the truth of this, though probably there was less very bad acting, and there were rather better all-round performances, because there were fewer "stars," and the players had less assistance from the scenery and the press and the costumes, and much less aid—and therefore more assistance—from the dramatist.

THE NEED OF DRAMATIC TRAINING IN THE HIGH SCHOOL

TWENTY-FIVE years ago, when a pupil was chosen to "speak" in school, was it not the custom invariably for the boy, painfully conscious of his squeaky shoes and "best suit," to recite with much gesticulation the famous "Marc Antony Forum Speech," and for the girl to recite in tender tones of "Bingen on the Rhine?" Was it not the inherent love for dramatics which led them to choose that style of oratory? In almost all children there is a desire to act, to pretend they are other than they are. For this reason the little boy is by turns a soldier, an engineer, a circus rider, etc., and what little girl doesn't love to "dress up" and play house or school?

But now at an afternoon in school when the elocution pupils recite we hear descriptions of "Wireless Telegraphy" or "Newspapers," etc. Sometimes there are dialogues or short sketches given, and almost every school gives a play at least once a year, and in these plays there is sure to be someone congratulated upon his or her acting by such exclamations as, "Why, I didn't know that you had any talent for acting!" Why, of course you didn't. When did you ever have a chance to discover it before?

When a pupil enters high school he is requested to select studies most beneficial to the course he intends to pursue. If John has a talent for business, the commercial course is selected; if he wishes to become a doctor, he selects the college course, providing he can afford to. So with the girl; she selects the academic course, millinery, domestic science or dressmaking, according to her abilities. What if John or Mary have dramatic talent and have no means at their disposal with which to take a course in a dramatic school?

It seems that every line of work is now provided for in the public schools save acting, and to-day that art has become as prominent as other lines of work. Why shouldn't talented boys or girls take up acting as their profession? It is everybody's duty to use, not waste, his talents. Acting is an honorable profession and most of the people of to-day have broken loose from the prejudices of former days concerning the theater—fortunately.

Assuredly there is a course of elocution offered in the school occupying about *forty minutes a week!* Can you expect to turn out a prodigy at the end of the term? This course is all right—up to a certain point—and the classes should be graded according to the ability of the students to master their work. It does not always follow that the student slow to memorize is the least intelligent. Often it is the old story over again of "The Hare and Tortoise" order.

A dramatic club in connection with the elocution and English departments would be of great advantage when there is no dramatic course. The early training is what is needed—that is what, in a measure, is responsible for the success of Ellen Terry and Madame Modjeska and countless other "old-timers." Most of the successful actors and actresses of to-day had early training and experience.

There is no dramatic school here where the instruction in acting is free; consequently, for the majority of talented boys and girls, a course in that art should be given in our high schools, commencing with the simplest lessons in carriage, correct breathing, etc., under a competent teacher.

Close study and hard work, to be sure, but only those who are capable of carrying out their undertakings and who are serious in their work should be allowed to select that course, and they will be amply paid by the results. There would not be, as there are to-day, so many actors and actresses who are utterly incapable of the parts assigned to them.

BEATRICE KELLY.

"THE CHILD" STILL LIVES

Play Tried Out in Boston by Harrison Grey Fiske May Survive Under Anglin Management

We may still hear the cry of The Child in New York. The play, written by Elisabeth McFadden, author of The Product of the Mills, a Craig prize play, has had rather an interesting history. It is said to have been in the hands of several managers, and, though at least one or two failed to buy an option, they expressed a regret that they didn't. Oliver Morosco is said to have had some such feeling when he heard that Margaret Anglin had bought the rights to it.

The play was actually produced in Boston, last Spring, under the management of Harrison Grey Fiske. Emily Stevens was featured. Like The Product of the Mills, it dealt with factory conditions, and a great deal of the interest centered in a child who never appeared, but whose wail could be heard at intervals. The Boston papers did not like the play, and it lasted only a few nights.

Now there is a rumor about that The Child was under Mr. Fiske's name only for experimental purposes, and, though it did meet with a cool reception, Miss Anglin still has faith in it. A. E. Thomas, author of The Rainbow, is rewriting it.

Personal

DUFFIELD.—Blanche Duffield, whose admirable singing and acting of the prima donna roles in Baron Trenck and the Gilbert and Sullivan Opera company made her one of the most attractive sopranos on Broadway, returned last week from her vacation spent with friends near Chicago, and is considering several offers to appear in light operas during the season.

NASH.—The two tots pictured in this column would hardly be taken for the two popular Nash sisters, now appearing in The Lure and Within the Law; but,

FLORENCE AND MARY NASH.
(From an Old Tintype.)

then, they hadn't grown up when they were tintyped, ever so many years ago. The engraving is considerably enlarged. Aren't they two sweet youngsters?

MIDDLETON.—Cohan and Harris are to produce this season Home Ties, a drama by George Middleton, who dramatized The House of a Thousand Candles. It is rumored that another of his plays will be on the road this year under direction of A. G. Delamater. Mr. Middleton's wife, Fola La Follette, is known for acting ability, as well as for the fact that she is a daughter of Senator La Follette.

STARR.—This week's cover design presents the sweet face of Miss Frances Starr, from a photograph by Gould and Marsden. Miss Starr, it is understood, will this season appear in Le Secret, by Henri Bernstein, the French writer, and, of course, under Mr. Belasco's management.

SOUSA.—May De Sousa, who is to play the leading feminine role in Lieber Augustin, at the Casino Theater, is now returning to Shubert management after a lapse of ten years. For the last few seasons Miss De Sousa has attained most of her success in England, and although a Chicago girl, she is better known on the other side of the Atlantic than at home. Miss De Sousa's first engagements under the direction of the Messrs. Shubert were in The Runaways and The Chinese Honeymoon, both of which were before her initial British hit in Cinderella.

FROTHINGHAM.—George B. Frothingham, the last, save one, of the original Bostonians now in harness, has returned from his Summer home in Bridgeton, Me., for rehearsals of Robin Hood with the De Koven Opera company. On Labor Day, at the Grand Opera House, the veteran comedian will don the cowl and gown of Friar Tuck for the five thousand and seventeenth time, as he has played this part in practically every revival since the days of the Boston Ideals, twenty-two years ago.

STANWOOD.—When The Ghost Breaker opens in Boston next month, Katherine Emmet will be succeeded as leading woman by Rita Stanwood, who has been known chiefly for her work in musical productions. She parted company recently from When Dreams Come True.

NIXON AND ZIMMERMAN PART

Zimmerman and Son Will Operate Independently of Old Associate—Former Partners at Odds

Nixon and Zimmerman, the leading theatrical firm of Philadelphia, has dissolved partnership, after years of control of the principal theaters in that city. Samuel F. Nixon remains as the dominant factor in both the "legitimate" and vaudeville, so he says, while Mr. Zimmerman and his son, Fred, Jr., take over several vaudeville and moving picture houses in the center of the city.

The Broad, Forrest, Garrick theaters and Chestnut Street Opera House are under the control of Mr. Nixon, the Board to be devoted to drama, under the joint management of Klaw and Erlanger and Nixon. The Forrest will be the Nixon house for spectacular productions and musical comedy. The Garrick is under control of a corporation headed by Mr. Nixon and will stage drama and musical comedy. The Opera House, long Mr. Zimmerman's favorite playhouse, has been leased to Marcus Loew and will be used for vaudeville.

Mr. Nixon being asked the reason for the dissolution of the historically famous theatrical firm, said in part:

"In every firm you will find one man who does all the work—the man who is the active partner. I have been the active partner of the Nixon and Zimmerman firm. Mr. Zimmerman has never been active. I do not believe that at any time he knew the name of the production booked for any of our houses three weeks hence.

"Mr. Zimmerman will have a little stock in the Garrick Theater, but the partnership will not exist. The filing of the petition in the Philadelphia courts to-day was a necessary formality, but we really have not been partners for some months."

To the inquiry whether the theatrical war between the Shuberts and Klaw and Erlanger and its recent settlement had anything to do with the partnership dissolution Mr. Nixon replied in the negative.

In addition to the Philadelphia houses mentioned, the Nixon family will also control the Nixon and Zimmerman house in Pittsburgh, the new Nixon Theater in Philadelphia, the Nixon, Fifty-second and Market Streets; the William Penn, Lancaster Avenue, and the Grand Opera House, Broad Street and Montgomery Avenue, houses playing acts booked by the Fred Nixon-Nirdlinger Vaudeville Agency, a concern in opposition to the United Booking Company's office of the Keith interests. Such is the Nixon version. Meanwhile Mr. Zimmerman has given out a statement that contradicts the rumors of his retirement and makes it clear that he has as much interests in various Nixon and Zimmerman theaters in Philadelphia as Mr. Nixon and that he intends to hold on to these interests.

A spice of humor is added to the situation by Mr. Zimmerman's retort to Mr. Nixon's claim that he had been the active member of the partnership, "If that is so it has taken Mr. Nixon thirty-four years to find it out."

The partnership agreement between Nixon and Zimmerman, according to the latter gentleman's statement, expired as long ago as May, 1912, and it was not renewed for the reason that there was no occasion to do so, because each of the theaters, the Chestnut Street Opera House, Broad Street Theater, Garrick Theater, and Forrest Theater, was incorporated and they divided the stock. This applies as well to the Garrick Theater, in which, according to Mr. Nixon, Mr. Zimmerman "has very little stock." Mr. Zimmerman's reply is: "The Garrick Theater is leased to Nixon and Zimmerman for ten years, and the lease has eight years to run. I have as much interest in the theater as Mr. Nixon. The theater was put in the hands of the corporation a few weeks ago, and I own as much stock in it as Mr. Nixon. The same applies to the Forrest exactly. There remains the question as to whether or not I shall remain interested in the new Broad Street Theater lease after the present one expires. This house is at present run under the management of the Broad Street Theater Company, and I own as much stock in it as Mr. Nixon.

"Regarding the Chestnut Street Opera House, of which so much has been said of late, I am president of the company, and when the lease shall be signed which transfers it to Marcus Loew, I suppose the stockholders will instruct me to sign it. Then neither Mr. Nixon nor myself will have anything further to do with its management."

The copartnership of Nixon and Zimmerman was one of long years' duration and has been signaled by distinctive success. Both have grown very rich in the business. The joint venture began in the Chestnut Street Opera House and the Chestnut Street Theater thirty-four years ago.

"OPERA TRUST," SAYS OSCAR

Metropolitan Combination in Restraint of Trade is Hammerstein's Defense

Oscar and Arthur Hammerstein's defense in the answer which was filed in the Metropolitan Opera Company's suit to prevent them from engaging again in the production of opera, in the Supreme Court, Aug. 23, charges "combination in restraint of trade." The answer covers seventy-nine pages. The main Hammerstein contentions are that the Metropolitan is a trust engaged in interstate commerce and comes within the stricture of the Sherman law; that by offering higher prices for the artists he had engaged the Metropolitan people got them away from him and made it impossible for him to compete with them. He named in his answer, which was seventy-eight printed pages in length, Dalmores, Gilbert, Bonci and others as singers who had been taken away from him by this means. His document says that he was finally reduced to the point where he was forced into signing the agreement which took him out of the field.

As to the signing of this agreement, he maintains that the stress of meeting the competition had reduced him to a mental and physical wreck, and that he was not responsible for his actions.

Arthur Hammerstein's answer contains 300 pages of printed matter. It recites that he should not have been included in any restriction from engaging in opera, because he was merely an assistant to his father. Also that the check which was the consideration for the Hammerstein's clearing out of the operatic field, was made out to Oscar Hammerstein and not to him, and that no subsequent payments included his name, and which proves that he had received nothing for his action.

MRS. CARTER SUES CORT

Broken Contract Alleged as Basis for Claim of $9,242

Mrs. Leslie Carter-Payne is suing John Cort, her late manager, in the Supreme Court of New York for $9,242.87, for breach of contract, to run from Sept. 1, 1910, to Sept. 1, 1915, and guarantees her thirty weeks each season at $1,000 a week and 50 per cent. of the net profits. She was also to have a carriage furnished to convey her to and from theaters, and travel in drawing rooms and compartments of trains at Mr. Cort's expense, under the provisions of the contract, and at the opening of each season an allowance of $500 for gowns was to be made.

The complaint says further that Mrs. Carter had been paid only for twenty-five weeks instead of thirty weeks, and certain deductions had been made without her consent; that Cort had agreed to buy rights from Rupert Hughes of his play, Sadie, and to produce it last season, with her in the title-role, and though he bought the play he failed to produce it; also that he agreed to pay her $500 for breach of this contract, but refused to do so.

In return she agreed not to appear even for charity during the five-year period without Cort's consent.

ACTORS' FUND GETS $800

Sarah Bernhardt Turns Over Surplus from Wreath Fund and Asks for Membership

There was left over an excess of $800 from the fund needed for the golden crown of laurel which was presented to Madame Sarah Bernhardt, who has since designated that this surplus be turned over to the Actors' Fund for their home.

Daniel Frohman received the following letter from Madame Bernhardt, which also contains the request that she be made a member of the Actors' Home of America:

"Will you—since the generous kindness of my sisters and brothers in art has exceeded the amount necessary for the golden crown which has been offered me—will you accept me among the members of the Actors' Home of America? This would be an honor which I would very much appreciate.

"Once again thanks with all my heart to the committee and the artists. And all my gratitude."

The wreath was sent by the committee to Mrs. William Faversham (Julie Opp) at Chiddingford, England, to be, on its behalf, presented to Madame Bernhardt at the American Embassy at Paris, or during the English ceremonial for Bernhardt in London in October.

MISS SCHEFF NOT MARRIED

The report that Fritzi Scheff had married her late manager, George Anderson, which was current one day last week, was positively denied by him when he was confronted with the question. Annoyance showed in Mr. Anderson's face as he replied: "Ridiculous! I am visiting here at Seabright with a party of friends. Miss Scheff and I drove into New York in an automobile. I suppose that this it was that started the wild report."

It seems that the report was based upon the fact that Miss Scheff and Mr. Anderson were stopping at the same hotel, prior to his moving into his own cottage two weeks ago, and since then Miss Scheff is said to have been a frequent visitor at the cottage

EXPOSITION AT KNOXVILLE, TENN.

KNOXVILLE, TENN., Aug. 26 (*Special*).—All is in readiness here for the opening, Sept. 1, of the largest exposition ever held south of the Mason-Dixon line. The conservation of natural resources is the keynote of the exhibits, besides the usual showings of manufacturers, railroads, etc. The usual midway, this time called "Joy Street," is present. The grounds are in the heart of the Appalachian region, in a spot offering wonderful natural sites for the buildings.

There is no way we know of to stop and prevent superfluous hair-growth *permanently*.

Evans's Depilatory Powder

will remove hair-growth thoroughly and for a considerable time, and is perfectly harmless. It will not cause irritation nor injure the skin.

Convenient—Comfortable—Safe

A bottle lasts a year

50 cents With complete mixing outfit. At drug- and department-stores. If your dealer hasn't "Evans's" send us his name and 50 cents and we'll send you a package postpaid. Or send 10 cents and your dealer's name and we'll send you a sample.

GEORGE B. EVANS

1113 Chestnut Street Philadelphia

CHICAGO VAUDEVILLE

By E. E. Meredith.

Uline and Rose are playing the Butterfield time; placed by James B. McKowen.

A child was born to Mr. and Mrs. E. Keough on Aug. 20, at their home in Chicago.

Johnny Morris, formerly of Morris and Kramer, and Maudie Clark, are here after Summering in Duluth. They will offer a new act.

Warren and Francis opened a tour of Association time at the Majestic at Springfield, Ill., the "first half" of this week.

Cole, Russell and Davis opened on the Thielen tour this week at Elgin, Ill., offering a "new act" constructed during vacation time.

The Four Marx Brothers, who have taken two acts from their tabloid show, and offer them as numbers on the Pantages vaudeville programme, and throw in a dancing act from the show, making three numbers out of a five-act bill, broke records at Edmonton, Alta., and gave an extra show on Thursday night, to accommodate a line of theatergoers.

The Five Melody Boys, a musical act which just finished a tour of the Michigan Circuit, where it was headlined, opens for the Interstate circuit at the Majestic Theater at Fort Worth, Texas, next week, and as the act is one year old on Labor Day a fitting celebration of the event is planned.

The Majestic Theater and the Palace Music Hall offer vaudeville at high prices, though reasonable in comparison with $1.50 and $2 houses. McVickers, the Great Northern, and the Colonial, in the loop; the Wilson, on the North Side; the Crown on the Northwest Side; the Halsted Empress and the Apollo, on the South Side, and the Academy, on the West Side, now offer a good grade of vaudeville. Burlesque is now presented at the Columbia, Star and Garter, Haymarket, Folly, and the Engelwood opens shortly.

ALF WILTON'S ACTS OPEN

A number of artists booked by Alf. T. Wilton are beginning their season. This week the Quigley Brothers and Frank Bush, playing the W. V. M. A. time, opened at the Varieties in Terre Haute and the Majestic in Kalamazoo, respectively, while in the East, Harry De Coe opened at the Grand in Syracuse, the Sully Family at the Maryland in Baltimore, and the Musical Lunds at Sohmer Park in Montreal. Next week the Courtney Sisters open at the Colonial, Rush Ling Toy at the Bronx, and the Jack Dakota Trio at Shea's in Buffalo.

HOWE'S GREAT LONDON SHOWS

There is a young man, William K. Ritter, at present with Howe's Great London Shows, who should get in touch with his home at once. Ritter joined the company at Liverpool, Ohio, May 16, since which time his father, A. J. Ritter, of Dale, W. Va., has not heard from him. As is natural, his parent is anxious about the young recruit to show life. When last heard of the Howe London Shows were in northern New England. Come on, Will, drop a line to Dad.

ARMSTRONG BUYS HIS PLAY

Playwright and Oliver Morosco, Who Was to Produce It, Differ as to the Leading Woman

A new announcement of the plays that Oliver Morosco plans to offer in New York this season does not contain any mention of The Escape, Paul Armstrong's play of the underworld, which was to have been the first importation from the West. Back of that omission is said to be a story of a disagreement between Morosco and Armstrong as to who should be leading woman when the play was brought in.

A notice was sent out from the manager's office recently that Catherine Calvert would play the leading part, which is that of a girl on the East Side who changes her moral standard in order to move into a fashionable residence district. Miss Calvert had played the leading role before this in Armstrong plays, notably A Romance of the Underworld, which toured the West. Mr. Morosco is said to have the belief that The Escape would be a valuable piece of property if correctly cast. He is said to have differed with Armstrong as to Miss Calvert fitting into role.

Armstrong then offered to buy out Morosco, and it is said that the play will now be given in New York under the playwright's own direction. We shall probably learn before long who will appear in Miss Calvert's support.

PLAY OF EXPOSURE

Premiere in Los Angeles of "Help Wanted"—Temptations of a Stenographer

On Sunday night Los Angeles was treated to another of the season's sensational plays when Help Wanted was produced at the Burbank Theater. This drama, by Jack Lait, treated in a daring manner of the immoral conditions in business life, particularly the conditions which surround pretty stenographers. Reports say that the author had hopes of creating discussion by this, as Bayard Veiller did by introducing the problem of the girl who works in department stores.

The leading role was that of Gertrude Meyer, a stenographer very much ingenue. Grace Valentine played it, and Francis Ring, the regular leading woman, played another typist with more experience of machines and men. Henry Kolker had the principal male part, the first "straight" role since he joined the Los Angeles company.

NEW MANAGERS FOR PRINCESS

The rumor that Archibald Selwyn, managing director of the American Play Company, had sold his interest in the Princess Theater was confirmed a few days ago, when Mr. Selwyn answered a direct question to the effect that he had disposed of his share in the house. William A. Brady and Comstock and Gest will make the productions hereafter, Mr. Brady introducing there some of the one-act plays in which he is interested. Holbrook Blinn will continue as director. He is staging The Fight for William Harris, but his contract with the manager is for the one play only.

NEIL O'BRIEN PLAYS HOME CITY

Neil O'Brien, for years the star of Lew Dockstader's Minstrels, is heading his own minstrel organization this season. Last week he played his home city, Binghamton, N. Y., being entertained and banqueted by his townsmen. William (Smiling Billy) Lents headed the welcoming committees.

Mr. O'Brien's company includes Eddie Masier, Pete Detzel, Walter Lindsey, Peppino, Ward Barton, Major C. Nowak, and Master Georgie Hasen, a boy tenor. The comedian's latest skit, Parcels Post, is a feature of the performance. It is Mr. O'Brien's second tour at the head of his own company.

"UNCLE TOM" STILL TRAVELING

Stetson's Uncle Tom's Cabin company (Leon W. Washburn's), Eastern company, will open in Chester, Pa., on Aug. 30, at the New Washburn Theater, and take its usual extended tour of the Eastern one-night stands. The Western company has been touring the Canada Northwest all Summer and after a lay off of one week take up the route booked in the Middle West.

DETROITERS GET CLEVELAND HOUSE

The owners of the Cadillac Theater in Detroit, Ben Falk and Sam Levy, purchased the Empire Theater in Cleveland and will operate it in conjunction with the Detroit house.

This is another coup in the conflict, which extends over the whole country, between the rival burlesque booking companies. The Empire was owned by another syndicate and could not be leased for burlesque performances. The Detroit theatrical men bought the building at a cost of $150,000.

Both houses will be managed by Mr. Levy and will play the same attractions.

SUES JOE HERBERT'S SON FOR DIVORCE

Suit for divorce was filed Aug. 21, in the courts of Cincinnati, by Mrs. Viola Herbert, against her husband, Joseph W. Herbert, Jr. In her petition Mrs. Herbert alleges that her husband has refused to provide for her.

Mr. Herbert is the son of Joseph W. Herbert, the actor. The couple were married about three years ago, but had been living apart for some time.

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MARY KEENER IN "THE CONSPIRACY"

After having won notices last Spring in a performance by dramatic school pupils, Mary Keener is now to play in a regular production. She will have the leading part in the Eastern company of The Conspiracy next season. Miss Keener had played with stock companies in the West, and she took this means of securing a New York hearing. Among other good notices she received was one in THE MIRROR, which secured her a position as leading woman with John Craig's Castle Square stock company in Boston

COL. CODY SUES PARTNER

Alleges Lillie Defrauded Him of $500 Each Week During Copartnership

Legal proceedings for restitution were commenced in the Denver courts by Colonel William F. Cody against his late associate, Gordon W. Lillie (Pawnee Bill), charging him with fraud in conducting the Buffalo Bill Wild West Show.

The petition says that Lillie failed to account for receipts aggregating $500 for every exhibition during a part of 1912 and every performance during 1913. Cody asserted that the money was accepted at the gates and was not accounted for.

Cody alleges also that Lillie organized their copartnership into a corporation to defraud him; that he has never received certificates of stock and that the corporation has no legal right to property transferred to it. He asks the court to restore these holdings to the partnership and then dissolve the latter. The court is petitioned also to compel Lillie to account for all receipts and expenditures by him as general manager.

Buffalo Bill's famous horse, "Isham," was sold at auction in Denver last week, the proceeds applying on liens against the now bankrupt Buffalo Bill and Pawnee Bill Wild West and Far East Show. Colonel Cody could not suppress tears at the sacrifice of his magnificent white charger, his sharer in arena glory for twenty-five years.

At the sale two staunch friends of Colonel Cody, under a private understanding unbeknown to him, bid in "Isham" and returned the old favorite to its former owner. Carlo Miles, an Indian, unaware of this agreement, also went the limit in his bidding with the same purpose in view. The bidding started at $10, the price agreed upon. "Twenty dollars," bid the Indian. And so they seesawed up to $150, when Carlo Miles, with tears rolling down his copper-colored face, found himself at the end of his resources.

"I can't go much further," he told a friend in a half whisper, "but if the man who buys that horse don't give him back to Colonel Cody, I'll steal the horse to-night and take it to him."

When he was told that all the bidders had the one idea of buying the horse for Colonel Cody he wept tears of joy.

Despite all these mishaps and untoward circumstances, Colonel Cody is not yet ready to retire from active life. Later information has it that next year he will personally direct a great historical pageant and spectacle of Indian fighting and Indian romance in connection with the Sells-Floto circus people. His first appearance in his newest role will be made at Madison Square Garden in March.

PROFESSIONAL WOMEN MEET

At their club rooms, 1000 Broadway, the Professional Woman's League Aug. 18 inaugurated a series of dramatic afternoons. Mrs. Sol Smith, chairman of drama, arranged the programme, and Mrs. Peter C. Ritchie, Jr., was chairman of the day. The following artists took part in the programme: Mrs. Harriet Davis Kennedy, Amy Ames, Evert Janson Wendell, Mary Keogh, Carrie Lee Stoyle, and Mrs. I. F. Rogers. The Misses O'Leary, Weil and Bernstein took part in the farce Place Aux Dames.

The League is arranging to give its annual performance at a Broadway theater the latter part of October.

TO REVIVE "IF I WERE KING"

E. H. Sothern and Julia Marlowe announce that they will add Justin Huntly McCarthy's romantic play, If I Were King, to their repertoire for this season. With the addition of this to the Sothern and Marlowe repertoire, they will this season present nine dramas in all. The eight Shakespearean plays to be offered are Hamlet, Macbeth, Romeo and Juliet, As You Like It, Much Ado About Nothing, Merchant of Venice, Twelfth Night, and Taming of the Shrew.

FOR BLANCHE RING PLAY

Marion Sunshine, of the former team of Tempest and Sunshine, has been engaged for an important part in Blanche Ring's support in When Claudia Smiles. Florence Rahey, who recently returned from a successful stock engagement in Syracuse, is to play the part given last year by Emma Janvier. Others in the cast are: Harry Conor, Bertha Mann, John J. Scannell, Charles J. Winninger, Hollister Pratt, Joseph Allington, and Nellie Fillmore.

NEW HITCHCOCK VEHICLE

R. H. Burnside has been engaged by Cohan and Harris to stage The Beauty Shop, a musical play built especially to exploit Raymond Hitchcock during the coming season, which will be Mr. Hitchcock's fifth under the direction of this firm. The authors of the play are Channing Pollock, Rennold Wolf, and Charles J. Gebest, who wrote The Red Widow.

The chorus is already in rehearsal, and the cast is now being engaged. The premiere will take place on or about Sept. 22.

KITTY LOFTUS BURIED

The dramatic profession was well represented at the burial Aug. 19 of Kitty Loftus, a sister of "Cissy" Loftus, who died in Bellevue Hospital after an illness of several weeks. The interment was in the plot of the Actors' Fund of America in Evergreen Cemetery. Miss Loftus was twenty-six years old. "Cissy" Loftus, who is at present abroad, was notified by cable of the death.

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MISS CLARKE WITH AMES

Actress Will Remain Under His Management This Year and Appear in "Prunella"

When Prunella, Granville Barker's play, is produced at the Little Theater, early in October, Winthrop Ames will give it a production that promises to have several features of great interest. Not the least of these is that Marguerite Clarke will have the principal part. The role which she played in Snow White will be taken by Juliette Day, who was Plum Blossom in The Yellow Jacket.

The scenery of Prunella will be odd, to say the least. It will be chosen to give artificial atmosphere to the play and materials will be chosen in a spirit directly opposed to the realism so common nowadays. For example, the tree and hedge will be made of velvet, the grass will be a heavy carpet—presumably green—and the house will be taffeta. Marguerite Clarke is very much interested to learn the shade.

WINNER ANNOUNCED IN NOVEMBER

From all indications the result of the Winthrop Ames $10,000 play contest will not be announced until November. Augustus Thomas, Adolph Klauber and Mr. Ames, the judges, are now at work reading, but the mass of plays is too great to dispose of in any less time. Mr. Ames plans now to keep the name of the winner secret until after the opening performance. The name of the play will be given out, but the author will be requested to keep the good news to himself. That premiere promises to have considerable interest.

WANTS $25,000 FOR FALSE ARREST

Rose Myers, known on the stage as Edna Adams, started action in the Supreme Court of this city against William A. Starrett, of Starrett and Van Vlieck, architects, of No. 45 East Seventeenth Street, in damages for $25,000 for alleged false arrest.

LOUIS MANN COMPANY

The complete cast for Children of To-day, the new comedy by Clara Lipman and Samuel Shipman, in which Louis Mann is to star this season under the management of the Shuberts, will include: Emily Ann Wellman, Maud Turner Gordon, Adonl Povriert, Frank R. Stirling, John Hines, Margaret Templeton, and Mr. Strange.

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VAUDEVILLE

Bernard Granville, Jack Gardner and "At the Club," with Will Oakland, Score with New York Theatergoers

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GERTRUDE VANDERBILT,
Playing in the South with George Moore.

LAST week the Fifth Avenue Theater had a matinee idol bill with ten dashing and carefully groomed young men, perfectly attired in evening clothes, to stir the hearts of the vaudeville girls. The stage had the appearance of a reunion of Robert Chambers's heroes.

It was unusual, too, through the fact that it had two such entertainers as Jack Gardner and Bernard Granville. Both are young men with the distinction, ease, and delicacy of methods which comes—sometimes—of thorough musical comedy training, and both offer turns of thorough excellence.

Mr. Granville, who has a pleasing personality and an agreeable voice, is particularly happy in his choice of material. Everything he does is original, while his versatility is really striking. Mr. Granville's offering is of the Clifton Crawford type. His opening song, about a boy and a tack, amounts to little, but Mr. Granville gains ground with his recitation about Otto and his auto; scores with his melody, "Baby Is a Flower of Love," and his English Johnny impersonation, while he places himself solidly in the favor of his audiences with an eccentric dance.

Mr. Gardner is not quite so lucky in his selection of material as Mr. Granville, although it isn't at all unpleasant anywhere. Then, too, he makes a dashing appearance in evening attire and puts his songs over with a swing.

Will Oakland has an attractive singing act, At the Club, by George L. Botsford and John C. Haves, offered at the Fifth Avenue. The co-authors seem to have reversed the idea they used for Cecil Cunningham in The Married Ladies' Club. Here five young men are to be found amusing themselves in the absence of femininity. Like its twin sister, At the Club has a quartette, which serves as a background for its star. Mr. Oakland has an agreeable light lyric tenor which shines out in the "Apple Blossom Time in Normandy" number. The harmony is excellent, the bass having a voice of rather unusual timbre.

Walter Law has been unfortunate in his choice of vehicle in At the Threshold. The theme is almost identical with that of Robert T. Haines's playlet, The Man in the Dark, by William Hurlbut. Here again a burglar at midnight prevents the wife of an aged man eloping with the younger "other man" to a place where, according to the playwright, "the air is soft and sensuous." Mr. Hurlbut's sketch is plausible at least in its working out, and it has dramatic suspense. But At the Threshold lacks these and other things. For instance, in the absurd climax, the crook discovers the woman to be his daughter. The burglar is an impossible being who calls himself Diogenes and talks, always beneath the parlor drop light, of wifely honor, the code of moral ethics, and other platitudes. The second-story man tells how he pursued the betrayer of his home around the globe until he left that gentleman for the vultures outside the gates of Singapore. The wife points to the door and the villain exits crestfallen, while the burglar, after deciding to try a less crowded profession, finds the young woman to be his long lost daughter. One glimpse of the drama leads us to recommend an alarm clock f r the husband who sleeps upstairs through the heroic cracksman's rhetoricals. We did our best to like At the Threshold, for we have several times watched Mr. Law's excellent work on the legitimate and vaudeville stage. He was well fitted last year in his tense sketch of the confessional. However, he deserves praise for his sincere efforts, since the playlet is satisfactory in staging and supporting cast.

Let us hope that At the Threshold will be a step to something better for Mr. Law.

Honors at the Brighton Beach Music Hall last week were divided between Ed F. Reynard's A Morning in Hicksville and Mrs. Gene Hughes's presentation of Edgar Allen Woolf's ever young skit, Youth. Reynard has unquestionably the best and most entertaining ventriloquistic act in vaudeville. It is really an elaborate rural comedy-drama, with Reynard as the cast.

Olive Briscoe has an ingratiating personality, but her choice of songs is not appealing, particularly the melody about rags and poverty. Charles Hanlon and George Clifton furnish a corking acrobatic turn, performed with striking ease.

The Open Window, Louis Allen's playlet, offered at the Union Square, did not come up to the expectations aroused by the name of Arthur Hoops, its star. The dramatic triangle of the wife, the husband and the other man is the basis of the story. The locale is a lonely place in the Philippines. The husband, a civil engineer, has been called away to supervise a bridge job and the wife turns to the companionship of a young Englishman. A watchful Malay servitor summons the husband, who returns in time to overhear his wife reject the Englishman's advances. So he harshly forces the villain to drink a toast to American womanhood. The climax is weak, in fact the sketch is lacking in tensity as well as atmosphere, despite the good scenic setting. The player who portrays the Malay servant is unconvincing in make-up and power to suggest the real native. The Englishman is the best acted character in the sketch.

The Open Window is not on the ground floor of elemental playlet writing, but it is pretty mild stuff.

Hyman Adler introduced a Hebrew character playlet, The Miser's Dream, at the Union Square. It is an odd and lengthy sort of act, not the least incongruous feature coming when the old miser, in the midst of the tragic pathos, breaks into song about his gold.

Victor Moore and Emma Littlefield came back once more in their old time travesty, Change Your Act or Back to the Woods, depicting the troubles of a variety team on the big time, after "knocking them off their seats" in South Norwalk six times a day, despite a bad place on the bill—following the King Edward funeral pictures. Bare stage acts have lost their novelty, but Moore's dry humor still has its smile-provoking qualities.

Leo Carillo tells Chinese stories and gives sound imitations in a winning way.

James Diamond and Sibyl Brennan presented their musical patter turn, Niftynonsense. Diamond is an eccentric dancer who literally ties himself in knots, while Miss Brennan is a pretty foil. But the two do not make the most of their ability. For instance, the song with the refrain

"If she has a sister,
Lead me to her, mister,"

is near the border line of inanity. The turn is billed as a "dainty little musical skit," but it lacks exactly that quality. Broad methods, as the kissing business in one song, aren't necessary to win out in vaudeville. Diamond and Brennan have the ability, but not just the right material.

It is interesting to note that dainty melodies appear to be returning to popular favor. Of course, rag songs will always fill a legitimate place in vaudeville and musical comedy, but sickly sentimentality and questionable lyrics have been overdone.

"When It's Apple Blossom Time in Normandy," "Peg o' My Heart," and several other recent hits are pleasant forerunners of a change in theatergoers' tastes.

FREDERICK JAMES SMITH.

SEASON'S OPENING WEEK

The vaudeville season will be launched in earnest next week. The Palace opens with a notable bill, headed by Fritzi Scheff, while the Colonial will have a stellar programme featuring Ethel Levey, and including the Courtney Sisters and Barnes and Crawford. Down at the Union Square, Eddie Foy and his family will head the entertainers, while Jack Norworth is the scheduled headliner at the Fifth Avenue. Gould and Ashlyn and Billy Van and the Beaumont Sisters are prominent on the Alhambra bill. Ethel Barrymore has been announced for the New Brighton.

Taylor Granville returned to America last week on the *Cedric*.

Gould and Marsden, N. Y.

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VAUDEVILLE NOTES

Suffering from a nose abscess, Maurice Freeman, last seen in Tony and the Stork, has been confined to a Brooklyn hospital.

Emma Carus is leaving vaudeville to appear in a new Joe Howard musical comedy in Chicago, A Broadway Honeymoon.

More Sinned Against Than Usual continues this season with practically the original cast, numbering Vivia Ogden, Angela Ogden, William Ferris, Dick Lynch, Frank Whitman, and Erville Alderson.

Harry T. Delf has been engaged by Joseph Hart for one of the leading parts in Over the Garden Wall, the musical playlet which Mr. Hart is to produce shortly. Mr. Delf was with Donald Brian in The Siren last season, playing the juvenile part.

Rita Moya, the English comedienne, is producing a new song, "Footlight Favorites," illustrated with slides of the world's famous performers. American artists who would like to have their names appear in the song should communicate with Miss Moya or her manager, Harry McCalla, at 127 Brixton Road, London, England.

Daniel Frohman's vaudeville production, Detective Keen, began its second season at Madison, Wis., on Aug. 18. Charles Bartling has the title-role, Marion Buell has the leading feminine role, Walter D. Nealand is the crook, T. C. Hamilton is the jeweler, and Sterling Cheseldine plays an official. Detective Keen will play the Orpheum Circuit until Oct. 15, when it returns East for a re-engagement of the Keith houses.

Edward Colebrook states that, although his name and picture were used in the local press in connection with the billing of A Study in Rags last week at the Brighton Beach Music Hall, he did not appear. The act was not presented, Gus Erdman and Frances Rubens giving a song and patter turn instead. Mr. Colebrook will next appear with Austin Webb in a sketch, Your Flag and Mine.

Jack Lyons and Salome Park were married Aug. 9 in New York city and are now with the Hello, Bill company, playing Western time.

Chinko and Minnie Kaufman returned to England last week. They expect to come back to America late in February.

Lohse and Sterling, the gymnasts, are just completing a tour of the Sullivan and Considine circuit. After playing a few fairs they open on the Interstate circuit for a tour which will last until 1914.

J. Rice Cassidy is in America after playing five months at the Apollo Theater in London in General John Regan. Mr. Cassidy is accompanied by his wife and has brought over eight plays in which they have been successful in England. They have a protean act, Before the Beak, which is said to be unusual.

FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building.

VAUDEVILLE DATES

WHERE NO DATE IS GIVEN, IT WILL BE UNDERSTOOD THAT THE CURRENT WEEK IS MEANT

Dates Ahead, Mailed to Reach THE MIRROR by Friday, Will Appear in the Next Week's Issue

ABELES, ED., AND CO.: Orph., Brooklyn, N. Y., Sept. 1-6.
ABINGDON, W. L., AND CO.: Orph., 'Frisco, Cal., 24-Sept. 6. Orph., Oakland, 7-13.
ABORN HAMID TROUPE: Empire, Calgary, Can.
ACT BEAUTIFUL: Victoria, N. Y. C.
ADAIR, BELLE: Maj., Chicago, Ill., Maj., Milwaukee, Wis., 31-Sept. 6.
ADAMS, E. AND E.: Keith's, Boston, Mass., Orph., Utica, N. Y., Sept. 1-6.
ADLER, FLO: Star, Chicago, Ill.
AHEARN, CHARLES, TROUPE: Victoria, N. Y. C.
ALEX, THREE: Maryland, Balto., Md., Sept. 1-6.
ALEXANDER AND SCOTT: Orph., Richmond, Va., Forsythe, Atlanta, Ga., Sept. 1-6.
ALEXANDER BROS.: Temple, Hamilton, Can., Dominion, Ottawa, Sept. 1-6.
ALLEN, FREDERICK, AND CO.: Orph., Ogden, U., 31-Sept. 6.
ALMOSINA AND JANES: Star, Chicago, Ill.
ALPHA BEXTETTE: Crown, Chicago, Ill.
ALTUS BROTHERS: Orph., Harrisburg, Pa., Sept. 1-6.
AMBLERS, THREE, BROTHERS: Hippodrome, Pittsburgh, Pa.
AMERICAN DANCERS, SIX: Henderson's Coney Island, N. Y., Sept. 1-6.
ANKER BROTHERS: Orph., Minneapolis, Minn., Orph., Duluth, 31-Sept. 6.
APPLE OF PARIS: Orph., Utica, N. Y., Sept. 1-6.
ARCADIA: Union Sq., N. Y. C.
ARMENIA AND VICTOR: Orph., Denver, Colo.
ARMANDO, OLIVER, TROUPE: Star, Chicago, Ill.
ARNAUT BROTHERS: Victoria, N. Y. C.
ARTISTIC, THREE: Orph., Newcastle, Pa., Sept. 1-6.
ASHLEY, LILLIAN: Shea's, Buffalo, N. Y., Sept. 1-6.
ATHLETAS, FOUR: Orph., Duluth, Minn., Orph., Winnipeg, Can., 31-Sept. 6.
AUSTRALIAN BOY SCOUTS: Maj., Chicago, Ill., 31-Sept. 6.
AUSTRALIAN COMIQUES, FOUR: Proctor's 125th St., N. Y. C., 25-27.
AUTO BANDIT, THE: Proctor's, Newark, N. J., Henderson's, Coney Island, N. Y., Sept. 1-6.
AVON COMEDY FOUR: Keith's, Cincinnati, O., Sept. 1-6.
BAKER, BELLE: Maryland, Balto., Md., Sept. 1-6.
BAKER, WARD: Orph., Oakland, Cal.
BALL AND WEST: Orph., Utica, N. Y., Union Sq., N. Y. C., Sept. 1-6.
BALY, RAY ELINORE: Keith's, Boston, Mass., Colonial, Erie, Pa., Sept. 1-6.
BALLYHOO AND REYNOLDS: Columbia, St. Louis, Mo., 31-Sept. 6.
BALLO BROTHERS: Empress, Ft. Wayne, Ind.
BALZY, ELLA, AND SISTER: Proctor's 58th St., N. Y. C.
BANTA BROTHERS, FOUR: Forrest Park, St. Louis, Mo., 31-Sept. 6.
BARDA, FOUR: Orph., Harrisburg, Pa., Maj., Chicago, Ill., 31-Sept. 6.
BARNES AND CRAWFORD: Bushwick, Bklyn., N. Y., Colonial, N. Y. C., Sept. 1-6.
BARNES, GERTRUDE: Columbia, St. Louis, Mo., 31-Sept. 6.
BARNES, STUART: Temple, Rochester, N. Y., Maj., Chicago, Ill., 31-Sept. 6.
BARRY AND MORTIMER: Orph., Minneapolis, Minn., Orph., Sioux City, Ia., 31-Sept. 6.
BARRYMORE, ETHEL: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
BARTHOLDI'S BIRDS: Orph., 'Frisco, Cal., Orph., Oakland, 31-Sept. 6.
BARTON, JAMES: Keith's, Lowell, Mass.
BARTON, THEO.: Keith's, Boston, Mass.
BATES, MORA, AND CO.: Keith's, Phila., Pa., Sept. 1-6.
BEAUMONT, COUNT: Proctor's, Newark, N. J.
BECKER AND ADAMS: Pantages, Tacoma, Wash.
BELL FAMILY: Orph., Oakland, Cal. Orph., Los Angeles, 31-Sept. 6.
BENDIX, THEO.: Orph., Salt Lake City, U., Orph., Denver, Colo., 31-Sept. 6.
BERESFORD, CECILE: Orph., Denver, Colo., Orph., Lincoln, Neb., 31-Sept. 6.
BERG BROTHERS: Hippodrome, Newcastle, Eng., 25-27, Pavilion, Glasgow, Scotland, 28-Oct. 4.
BERGEN, EDGAR: Orph., Salt Lake City, U., Orph., Denver, Colo., 31-Sept. 6.
BERGERE, VALERIE: Bushwick, Brooklyn, N. Y., 25-Sept. 6.
BERKIN, MIKE: Orph., Omaha, Neb., Orph., Minneapolis, Minn., 31-Sept. 6.
BERNHARDT, SARAH: Coliseum, London, Eng., Sept. 8—indefinite.
BEYER, BEN, AND BROTHER: Colonial, N. Y. C., Sept. 1-6.
BIG QUARTETTE, THE: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
BISON CITY FOUR: Maryland, Balto., Md., Sept. 1-6.
BLACK BROTHERS: Victoria, N. Y. C.
BLACKBIRDS, SEVEN: Palace, Chicago, Ill., Columbia, St. Louis, Mo., 31-Sept. 6.
BLAKE AND HARVARD: Proctor's 58th St., N. Y. C., 25-27.
BOHEMIANS, THREE: Orph., Lincoln, Neb., 31-Sept. 6.
BOGART AND NELSON: Orph., Duluth, Minn., Orph., Minneapolis 31-Sept. 6.
BOLAND, HARRIS AND HOLTZ: Orph., Denver, Colo., Orph., Lincoln, Neb., 31-Sept. 6.
BOND AND BENTON: Forsythe, Atlanta, Ga.
BONESETTI TROUPE: Orph., Jacksonville, Fla., Sept. 1-6.
BOOTH, HOPE, AND CO.: Proctor's 58th St., N. Y. C., 25-27.
BOPE AND UNO: Shea's, Toronto, Can.
BORIS-FRIDKIN TROUPE: Pantages, Edmonton, Can.
BOWERS, FRED, AND CO.: Temple, Hamilton, Can., Dominion, Ottawa, Sept. 1-6.
BOWERS, WALKER AND CROCKER: Shea's Toronto, Can., Keith's, Phila., Pa., Sept. 1-6.
BOUDINI BROTHERS: Maj., Chicago, Ill., 31-Sept. 6.
BRADS, THE: Hippodrome, Pittsburgh, Pa., East End Park, Memphis, Tenn., 31-Sept. 6.
BREEN, HARRY: Orph., Harrisburg, Pa., Sept. 1-6.
BRICE AND GONNE: Bushwick, Brooklyn, N. Y.
BROCKMAN, JAMES: Pantages, Seattle, Wash.
BROWN AND NEUMAN: Maryland, Balto., Md., Sept. 1-6.
BUCK, ROSE: Union Sq., N. Y. C.
BUDDS, AERIAL: Maryland, Balto., Md.
BURKE, BARTON AND WILSON: Proctor's 125th St., N. Y. C., 25-27.
BURKE, JOHN AND MAE: Maryland, Balto., Md., Sept. 1-6.
BURKE, JUGGLING: Victoria, N. Y. C.
BURLEY AND BURLEY: Bushwick, Brooklyn, N. Y., Bronx, N. Y. C., Sept. 1-6.
BURRESS, WILLIAM, AND THE SONG BIRDS: Maj., Chicago, Ill.
BUSH, FRANK: Maj., Kalamazoo, Mich.
BYRON AND LANGDON: Keith's, Columbus, O., Sept. 1-6.
CABARET TRIO: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6.
CAMERON AND O'CONNOR: Fifth Ave., N. Y. C., Sept. 1-6.
CAMILLE'S DOGS: Orph., Jacksonville, Fla.
CARL AND LOTTIE: Orph., Lincoln, Neb., Orph., Des Moines, Ia., 31-Sept. 6.
CARLETON, AL.: Keith's, Phila., Pa.
CARMEN AND ROBERTS: Pantages, Vancouver, B. C., Can.
CARSON BROTHERS: Orph., Des Moines, Ia., Orph., Sioux City, 31-Sept. 6.
CARTER: Pantages, Vancouver, B. C., Can.
CARUS, EMMA: Pantages's Savoy, San Diego, Cal.
CARTMELL AND HARRIS: Henderson's, Coney Island, N. Y.
CASTILLIANS, THE: Keith's, Phila., Pa., Hippodrome, Pittsburgh, Pa., Sept. 1-6.
CASTLE, VERNON AND IRENE: Victoria, N. Y. C.
CASTING FOUR, THE: Maj., Chicago, Ill.
CAUPSLICAN, CHIEF: Orph., Winnipeg, Can.
CHIP AND MARBLE: Orph., Duluth, Minn., 31-Sept. 6.
CHUNG HWA FOUR: Orph., St. Paul, Minn., 31-Sept. 6.
CLAIRE, BELLE AND HERMAN: Empire, Edmonton, Can., 26, 27, Orph., Regina, 28, 29.
CLARKE AND OWEN: Sydney, Australia—indefinite.
CLARKE, WALLACE, AND CO.: Orph., Seattle, Wash., Orph., Portland, Ore., Sept. 1-6.
CLARKE, WILFRED, AND CO.: Fifth Ave., N. Y. C.
CLAYTON, UNA, AND CO.: Keith's, Cleveland, O., Keith's, Cincinnati, O., Sept. 1-6.
CLIFF LADDIE: Victoria, N. Y. C., Sept. 1-6.
CLIFFORD, KATHLEEN: Fifth Ave., N. Y. C., Shea's, Buffalo, N. Y., Sept. 1-6.
CLIVETTE: Proctor's 125th St., N. Y. C., 25-27.
CODEN AND CLIFFORD: National, Detroit, Mich.
COIN'S DOGS: Empire, Quincy, Ill.
COLLEGIANS, THREE: Orph., St. Paul, Minn., Orph., Duluth, 31-Sept. 6.
CONLEY AND WEBB: Colonial, Erie, Pa.
CONLIN, RAY: Temple, Hamilton, Can., Dominion, Ottawa, Sept. 1-6.
CONLIN, STEELE AND CARR: Orph., Minneapolis, Minn., Orph., Duluth, 31-Sept. 6.
CONNELLY, MR. AND MRS. IRWIN: Orph., Denver, Colo.
CONNELLY SISTERS: Pantages, Spokane, Wash.
CONNOLLY, DOLLY, AND CO.: Shea's, Toronto, Can.
CONROY AND MODELS: Valley, Syracuse, N. Y., Keith's, Toledo, O., Sept. 1-6.
COOK AND STEVENS: Dominion, Ottawa, Can., Orph., Montreal, Can., Sept. 1-6.
COOMBS AND ALDWELL: Orph., Lincoln, Neb.
COOPER AND BOHELL: Lyric, Indianapolis, Ind.
COQUETTES, EIGHT: Orph., Norfolk, Va., Sept. 1-6.
CORBIN, EDWIN GILMORE: Virginia, Chicago, Ill.
COUGHLIN, ROSALIND: Orph., Des Moines, Ia., Orph., Winnipeg, Can., 31-Sept. 6.
COURTNEY AND JEANETTE: Pantages, 'Frisco, Cal.
COURTNEY SISTERS: Colonial, N. Y. C., Sept. 1-6.
CRESSY AND DAYNE: Honolulu, Hawaiian Islands, Sept. 2.
CULLEN, JAMES: Keith's, Columbus, O., Sept. 1-6.
CUMMINGS AND GLADYINGS: Maryland, Balto., Md., Sept. 1-6.
CUNNINGHAM AND MARION: Bluefield, Va., 25-27, Lynchburg, 28-30.
CUNNINGHAM, CECIL, AND CO.: Proctor's, Newark, N. J.
CURTIS, JULIA: Shea's, Toronto, Can.
CUTTYS, SIX MUSICAL: East End Park, Memphis, Tenn., Palace, Chicago, Ill., 31-Sept. 6.
DAILEY, ROBERT, AND CO.: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6.
DAKOTA, JACK, TRIO: Shea's, Buffalo, N. Y., Sept. 1-6.
DALE, VIOLET: New Brighton, Brighton Beach, N. Y.
DALTON, THOMAS H.: Pantages, Portland, Ore.
DANCE DREAM: Orph., Sioux City, Ia., Orph., Winnipeg, Can., 31-Sept. 6.
DANCING VIOLINIST, THE: Orph., St. Paul, Minn., Sept. 1-6, Orph., Sioux City, Ia., 8-13.
DANIELS AND CONRAD: Orph., Harrisburg, Pa., Sept. 1-6.
DARRELL AND CONWAY: Orph., Spokane, Wash., 31-Sept. 6.
DAVIS AND McCAULEY: Orph., Des Moines, Ia., 31-Sept. 6.
DAVIS AND WASSON: Grand Opera House, Perry, Ia.
DAVIS, EDWARD, AND CO.: Orph., 'Frisco, Cal., Orph., Oakland, 31-Sept. 6.
DAVIS, HARRY A.: Lyric, Indianapolis, Ind.
DAZIE, MLLE.: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
DOYLE AND BOYLE: Bushwick, Brooklyn, N. Y., Sept. 1-6.
DE RASSINI, VERA: Henderson's Coney Island, N. Y.
DE COE, HARRY: Valley, Syracuse, N. Y., Keith's, Cleveland, O., Sept. 1-6.
DEELEY, BEN, AND CO.: Keith's, Boston, Mass., Keith's, Phila., Pa., Sept. 1-6.
DE GARMO, GRACE: Union Sq., N. Y. C.
DE GROHS, FOUR: Orph., Denver, Colo.
DEIRO: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6.
DE LEON AND DAVIES: Orph., Des Moines, Ia., Orph., Sioux City 31-Sept. 6.
DELESSIO: Keith's, Phila., Pa.
DE LONG, MAIDE: Pantages, Los Angeles, Cal.
DELMORE AND LEE: Colonial, Norfolk, Va., Orph., Richmond, Va., Sept. 1-6.
DELMORE AND LIGHT: Orph., Seattle, Wash., Orph., Portland, Ore., Sept. 1-6.
DE MAR, GRACE: East End Park, Memphis, Tenn., 31-Sept. 6.
DENOURIE, ELAINE: Proctor's, Newark, N. J., Sept. 1-6.
DETECTIVE KEEN: Orph., Sioux City, Ia., Orph., St. Paul, Minn., 31-Sept. 6.
DE VRAUX, CLYDE, AND CO.: Proctor's 125th St., N. Y. C., 25-27.
DE VINE AND WILLIAMS: Orph., Ogden, U., 31-Sept. 6.
DE VINE AND WILLIAMS: Orph., Los Angeles, Cal.
DIAMOND AND BRENNAN: Maryland, Balto., Md., Temple, Detroit, Mich., Sept. 1-6.
DIANE: Jardin de Danse, N. Y. C.—indefinite.
DICKINSON, RUBE: Orph., Oakland, Cal., 31-Sept. 6.
DILLA AND TEMPLETON: Pantages, Oakland, Cal.
DIVING GIRLS, EIGHT: Proctor's 23d St., N. Y. C.
DODD, JIMMIE: Virginia, Chicago, Ill.
DOLCE SISTERS: Paladium, London, Eng., July 7-Aug. 30.
DON, TALKING DOG: Temple, Hamilton, Can., Sept. 1-6.
DOOLEY, JED AND ETHEL: Maj., Chicago, Ill., Columbia, St. Louis, Mo., 31-Sept. 6.
DORIA OPERA CO.: National, Detroit, Mich.
DRESSLER, MARIE: Keith's, Cleveland, O., Keith's, Cincinnati, O., Sept. 1-6.
DU FOR TRIO: Orph., Oakland, Cal., Orph., Los Angeles, 31-Sept. 6.
DUFFY AND LORENZ: Orph., Utica, N. Y., Orph., Norfolk, Va., Sept. 1-6.
DUPREE AND DUPREE: Dominion, Ottawa, Can., Temple, Hamilton, Can., Sept. 1-6.
DUPREE, MINNIE, AND CO.: Palace, N. Y. C., Sept. 1-6.
DUPREE, FRED: Keith's, Cleveland, O., Keith's, Indianapolis, Ind., Sept. 1-6.
DYER, HERBERT, AND CO.: Keith's, Columbus, O., Sept. 1-6.
EDWARDS, GUS, KID KABARET: Orph., Los Angeles, Cal., 31-Sept. 6.
ELLISONS, THE: Orph., St. Paul, Minn., Orph., Des Moines, Ia., 31-Sept. 6.
ELY, EDGAR ATCHINSON: Henderson's, Coney Island, N. Y.
EMMY'S PETS: Schmer Park, Montreal, Can.
EMPIRE COMEDY FOUR: Valley, Syracuse, N. Y., Keith's, Toledo, O., Sept. 1-6.
ENGLISH AND JOHNSON: Maryland, Balto., Md.
ESMOND, EDWARD, AND CO.: Orph., Harrisburg, Pa., Sept. 1-6.
EUGENE, CARL: Shea's, Buffalo, N. Y., Shea's, Toronto, Can., Sept. 1-6.
EVANS AND EDWARDS: Proctor's 125th St., N. Y. C., 25-27.
FARBER GIRLS: Temple, Hamilton, Can., Victoria, N. Y. C., Sept. 1-6.
FARGON, H., and C.: Dominion, Ottawa, Can., Temple, Hamilton, Sept. 1-6.
FAY AND MILLER: Acker's, Halifax, N. S., 11-21.
FAYS, TWO, AND COLEYS: Colonial, Norfolk, Va., Orph., Richmond, Sept. 1-6.
FEIS TRIO: Orph., Oakland, Cal., 31-Sept. 6.
FELIX AND BARRY GIRLS: Valley, Syracuse, N. Y., Keith's, Cleveland, O., Sept. 1-6.
FENTON, FRED: Empress, Los Angeles, Cal., Empress, San Diego Sept. 1-7.
FENTON, MARIE: Orph., Richmond, Va.
FIDDLER AND SHELTON: Orph., Los Angeles, Cal., 31-Sept. 6.
FIRST AND HADLEY: Union Sq., N. Y. C.
FISHER, MR. AND MRS. PERKINS: Nixon, Phila., Pa., Sept. 8-13.
FITZGIBBON, BERT: Victoria, N. Y. C.
FLANAGAN AND EDWARDS: Orph., 'Frisco, Cal., 31-Sept. 6.
FLETCHER, CHARLES L.: Valley, Syracuse, N. Y., Sept. 1-6.
FLO AND WYNN: Keith's, Boston, Mass., Sept. 1-6.
FLORENTINE SINGERS: Bushwick, Brooklyn, N. Y., Alhambra, N. Y. C., Sept. 1-6.
FLORETTE: Fifth Ave., N. Y. C.
FLYNN, JOE: Forsythe, Atlanta, Ga.
FOGARTY, FRANK: Orph., Bklyn., N. Y., Sept. 1-6.
FORBIDDEN FLOWER: New Brighton, Brighton Beach, N. Y.
FOSTER AND LOVETT: Fifth Ave., N. Y. C.
FOX AND DOLLY: Palace, Chicago, Ill.
FOX, EMILE: Union Sq., N. Y. C., Sept. 1-6.
FRANKLIN, IRENE: Orph., Salt Lake City, U., 31-Sept. 6.
FRANEESHA AND SCHATTEN: Orph., Spokane, Wash., 31-Sept. 6.
FRAWLEY AND HUNT: New Brighton, Brighton Beach, N. Y.
FRED AND ALBERT: Orph., Sioux City, Ia., Orph., St. Paul, Minn., 31-Sept. 6.
FREEMAN AND DUNHAM: Colonial, Norfolk, Va., Orph., Winnipeg, Can., 31-Sept. 6.
FRENCH AND EIS: Henderson's, Coney Island, N. Y.
FRENCH GIRLS, THOSE: Orph., Bklyn., N. Y., Sept. 1-6.
FRIEND AND LESSER: Hudson, Union Hill, N. J., Sept. 1-6.
FROSINI: Orph., Spokane, Wash., 31-Sept. 6.
FULGORA: Keith's, Indianapolis, Ind., Sept. 1-6.
GABRIEL, MASTER, AND CO.: Keith's, Cleveland, O., Sept. 1-6.
GASCH SISTERS: Orph., Richmond, Va., Forsythe, Atlanta, Ga., Sept. 1-6.
GASCOIGNE, CLEO: Valley, Syracuse, N. Y., Keith's, Cleveland, O., Sept. 1-6.
GASTER AND LEIGHTON: Proctor's 23d St., N. Y. C., 25-27.
GENARO AND BAILEY: Orph., Des Moines, Ia., Orph., Sioux City, 31-Sept. 6.
GEORGETTE: Orph., Winnipeg, Can., Sherman-Grand, Calgary, 31-Sept. 1, Empire, Edmonton, 2, 3, Orph., Regina, 4, 5.
GINGRAS: Orph., Richmond, Va.
GLASER, LULU: Orph., Winnipeg, Can., Sherman-Grand, Calgary, 31-Sept. 1, Empire, Edmonton, 2, 3, Orph., Regina, 4, 5.
GODFREY AND WASHBURN: National, Detroit, Mich.
GOLDBRICK, MOORE, AND CO.: Keith's, Boston, Mass.
GOLDEN, CLAUDE: Forsythe, Atlanta, Ga., Maj., Ft. Worth, Tex., Sept. 1-6.
GOLDEN AND DE WINTERS: Temple, Rochester, N. Y., Chase's, Washington, D. C., Sept. 1-6.
GOLDIN, HORACE, AND CO.: Palace, N. Y. C., Sept. 1-6.
GOLDRICH, MOORE AND KLAIS: Keith's, Boston, Mass.
GOLDSMITH AND HOPPE: New Brighton, Brighton Beach, N. Y., Valley, Syracuse, Sept. 1-6.
GORDON, BLANCHE: Chester Park, Cincinnati, O.
GORDON GIRLS: Keith's, Cincinnati, O., Sept. 1-6.
GORDON, ROBBIE: Empire, Edmonton, Can., 26, 27, Orph., Regina, 28, 29.
GORDON AND RICCA: Fifth Ave., N. Y. C.
GORMANS, FIVE: Orph., Lincoln, Neb.
GORMLEY AND GAFFNEY: Keith's, Indianapolis, Ind., Sept. 1-6.
GOULD AND ABELYN: Alhambra, N. Y. C., Sept. 1-6.
GRADY, JAMES: Keith's, Lowell, Mass.
GRAHAM'S RATS AND CATS: Virginia, Chicago, Ill.
GRANT AND HOAG: East End Park, Memphis, Tenn., Maj., Chicago, Ill., 31-Sept. 6.
GREES, CARL: Forrest Park, St. Louis, Mo., 31-Sept. 6.
GRIMM AND ELLIOTT: Idora Park, Youngstown, O.
GROMMELLS, THE: Orph., Salt Lake City, U., 31-Sept. 6.
GUERRO AND CARMEN: Temple, Detroit, Mich., Sept. 1-6.
GYGI, OTA: Orph., Sioux City, Ia., Orph., Omaha, Neb., 31-Sept. 6.
HAINES, ROBERT T.: Keith's, Cleveland, O., Sept. 1-6.
HALL, BILLY S., AND CO.: Palace, Chicago, Ill.
HALLEN AND FULLER: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
HAMIL, FRED, AND CO.: Orph., Los Angeles, Cal., 31-Sept. 6.
HANDERS AND MILLISS: Orph., Spokane, Wash., Orph., Seattle, 31-Sept. 6.
HANEY, EDITH: Pantages, Oakland, Cal.
HANLON AND CLIFTON: Fifth Ave., N. Y. C., Sept. 1-6.
HANLON AND HANLON: Temple, Rochester, N. Y., East End Park, Memphis, Tenn., 31-Sept. 6.
HANLON BROS.: Coliseum, London, Eng., Kilburn Empire, London, Sept. 1-6.
HANSON AND VERNON: Proctor's 23d St., N. Y. C., 25-27.
HARDEEN: Forrest Park Highlands, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky., 31-Sept. 6.
HARRINGTONS, THE: Proctor's, Newark, N. J.
HARVEYS, FOUR: Shea's, Buffalo, N. Y., Sept. 1-6.
HASSMANS, THE: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6.
HAWKINS, LEW: Maj., Milwaukee, Wis., 31-Sept. 6.
HAWTREY, WILLIAM, AND CO.: Keith's, Boston, Mass., Sept. 1-6.
HAYES, BRENT: Orph., Salt Lake City, U., 31-Sept. 6.
HAYES, ED., AND CO.: Temple, Rochester, N. Y.
HEATHER, JOSE: Shea's, Buffalo, N. Y., Shea's, Toronto, Can., Sept. 1-6.
HEDDERS, THREE: Palace, Chicago, Ill., Keith's, Indianapolis, Ind., Sept. 1-6.
HENDLER, HERSHELL: Colonial, N. Y. C., Sept. 1-6.
HENRY AND FRANCIS: Proctor's, Newark, N. J., Shea's, Buffalo, N. Y., Sept. 1-6.
HERBERT AND GOLDSMITH: Keith's, Indianapolis Ind., Sept. 1-6.
HERBERT'S DOGS: Orph., Richmond, Va., Orph., Harrisburg, Pa., Sept. 1-6.
HEUMAN TRIO: Orph., Duluth, Minn., Orph., Winnipeg, 31-Sept. 6.
HIGGINSES: Jardin de Danse, N. Y. C.—indefinite.
HICKORY BROTHERS: Keith's, Indianapolis, Ind., Sept. 1-6.
HILL, CHERRY AND HILL: Savoy, San Diego, Cal.
HILTON, JOHN, AND CO.: Orph., Utica, N. Y., Sept. 1-6.
HINES AND FOX: Orph., Harrisburg, Pa., Orph., Utica, N. Y., Sept. 1-6.
HOEY AND LEE: Orph., Seattle, Wash., Orph., Portland, Ore., 31-Sept. 6.
HOLBROOK, FLORENCE, AND CO.: Maj., Chicago, Ill., Maj., Milwaukee, Wis., 31-Sept. 6.
HOLMES AND BUCHANAN: Shea's, Buffalo, N. Y., Shea's, Toronto, Can., Sept. 1-6.
HOLMES, TAYLOR: Orph., Los Angeles, Cal., Orph., Ogden, U., 31-Sept. 6.
HOUSE WARMERS, Maj., Milwaukee, Wis.
HOUSTON, HENRY, Shanghai, China, 1-31.
HOWARD AND McCANE: Pantages, 'Frisco, Cal.
HOWARD AND RATCLIFFE CO.: Keith's, Phila., Pa., Keith's, Boston, Mass., Sept. 1-6.
HOWARD, GREAT: Keith's, Lowell, Mass., Sept. 1-6.
HUFFORD AND CHAIN: Forest Park Highlands, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky.
HUGOSON AND BRENNER: Proctor's 58th St., N. Y. C., 25-27.
HUNTING AND FRANCIS: Bronx, N. Y. C., Sept. 1-6.
HUSSEY AND LEE: Palace, Chicago, Ill., Temple, Detroit, Mich., Sept. 1-6.
HUTCHINGS, E. F., AND CO.: National, Detroit, Mich.
IDEAL: Orph., Johnstown, Pa., 28-30.
IMHOFF, CONN AND CORINNE: Maj., Chicago, Ill., Temple, Detroit, Mich., Sept. 1-6, Temple, Rochester, N. Y., 8-13.
IRMED: Orph., Montreal, Can., Temple, Detroit, Mich., Sept. 1-6.
JACKSON, ISABEL, AND CO.: Lyric, Indianapolis, Ind.
JACKSON, JOE: Orph., Omaha, Neb., Alhambra, N. Y. C., Sept. 1-6.
JACKSON, TOM: Colonial, Erie, Pa., Sept. 1-6.
JARVIS, SIDNEY, AND VIRGINIA DARE: Temple, Rochester, N. Y., Keith's, Cleveland, O., Sept. 1-6.
JOHNSON AND WELLS: Proctor's 58th St., N. Y. C., 25-27.
JEROME AND LEWIS: Hudson, Union Hill, N. J., Sept. 1-6.
JORDON AND DOHERTY: Proctor's 125th St., N. Y. C., 25-27.
JUNGMAN FAMILY: Empire, Edmonton, Can., 26, 27, Orph., Regina, 28, 29.
JUST HALF WAY: Alhambra, N. Y. C., Sept. 1-6.
KAJIYAMA: Victoria, N. Y. C., Sept. 1-6.
KEANE, CHARLES, AND CO.: Fifth Ave., N. Y. C., Sept. 1-6.
KEENAN, FRANK, AND CO.: Orph., Denver, Colo., 31-Sept. 6.
KEIR, ANGELA, AND CO.: Orph., Salt Lake City, U., 31-Sept. 6.
KELLOGG, SHIRLEY: Winter Garden, Berlin, Germany, Sept. 1-Oct. 31.
KELLY, ANDREW: Orph., St. Paul, Minn., Orph., Duluth, 31-Sept. 6.
KENDALLS, THREE: Keith's, Lowell, Mass., Sept. 1-6.
KENNEDY AND BOONEY: Orph., Jacksonville, Fla.
KENNEDY, JACK, AND CO.: Orph., Portland, Ore., Orph., 'Frisco, Cal., Sept. 8-20.
KENNY, NOBODY AND PLATT: Orph., 'Frisco, Cal., 31-Sept. 6.
KENNY, WILL: Proctor's 23d St., N. Y. C., 25-27.
KENT & MILLER, AND CO.: Temple, Rochester, N. Y., Chase's, Washington, D. C., Sept. 1-6.
KETARO FOUR: Orph., Omaha, Neb., Orph., Des Moines, Ia., 31-Sept. 6.
KIDDER, KATHRYN: Orph., Omaha, Neb., 31-Sept. 6.
KITTIES, THREE: Proctor's, Newark, N. J.
KIRKE AND FOGARTY: Orph., Portland, Ore.
KLEIST, PAUL: Colonial, Norfolk, Va., Fifth Ave., N. Y. C., Sept. 1-6.
KLUTING'S ANIMALS: Winnipeg, Can., Sherman Grand, Calgary, 31, Sept. 1, Empire, Edmonton 2, 3, Orph., Regina, 4, 5.
KNETEGER: Virginia, Chicago, Ill.
KRAMER AND MORTON: Orph., Brooklyn, N. Y., Sept. 1-6.
KRATONS, THREE: Colonial, Erie, Pa., Sept. 1-6.

LABAKANS, THE: Keith's, Phila., Pa., Sept. 1-6.
LAMBERT AND BALL: Empire, Edmonton, 26, 27; Regina 28, 29.
LAMBERTI: Orph., Los Angeles, Cal.
LANCTON, LUCIER AND CO.: Keith's, Toledo, O., Sept. 1-6.
LANDRY BROTHERS: Keith's, Toledo, O., Sept. 1-6.
LANE AND O'DONNELL: Orph., Spokane, Wash., Orph., Seattle, 31-Sept. 6.
LANGDONS, THE: Orph., Winnipeg, Can., Sherman Grand, Calgary, 31, Sept. 1, Empire, Edmonton, 2, 3, Orph., Regina 4, 5.
LANGWEED SISTERS: Proctor's 125th St., N. Y. C., 25-27.
LASKY'S RED HEADS: Orph., Harrisburg, Pa., Sept. 1-6.
LA TITCOMBS: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
LA TOY BROTHERS: Dominion, Ottawa, Can., Temple, Hamilton, Sept. 1-6.
LAUGHLIN'S DOGS: Valley, Syracuse, N. Y., Sept. 1-6.
LA VALERA AND STOKES: Orph., Lincoln, Neb., Orph., Minneapolis, Minn., 31-Sept. 6.
LA VIER: Orph., St. Paul, Minn., Orph., Duluth, 31-Sept 6.
LAVINE, CROSS AND CO.: Valley, Syracuse, N. Y.
LAVINE, ED., AND CO.: Keith's, Lowell, Mass.
LAWLOR, CHARLES B., AND DAUGH: Fontaine Ferry Park, Louisville, Ky., Maj., Chicago, Ill., 31-Sept. 6.
LAWN PARTY, THE: Orph., Spokane, Wash., 31-Sept. 6.
LAWRENCE AND PETERS: Orph., Richmond, Va.
LA WTON: Temple, Rochester, N. Y., Keith's, Toledo, O., Sept. 1-6.
LAURENCE AND CAMERON: Maj., Chicago, Ill., 31-Sept. 6.
LEAN, CECIL: Hippodrome, Pittsburgh, Pa., Sept. 1-6.
LEAP YEAR GIRLS: Olympia, Boston, Star, Chicago, Ill., Sept. 1-3, Virginia, Chicago, 4-7.
LEAVEY, JUNE: Proctor's 125th St., N. Y. C., 25-27.
LE BONITO, JEAN: Union Sq., N. Y. C., Sept. 1-6.
LE GROHS, FOUR: Orph., Lincoln, Neb., 31-Sept. 6.
LEITZEL AND JEANNETTE: Union Sq., N. Y. C., Chase's, Washington, D. C., Sept. 1-6.
LEON, DAISY: Henderson's, Coney Island, N. Y., Sept. 1-6.
LEONARD AND RUSSELL: New Brighton, Brighton Beach, N. Y.
LESLIE, BERT: Hudson, Union Hill, N. J., Sept. 1-6.
LES YOST: Orph., Portland, Ore.
LEVY, BERT: Orph., Bklyn., N. Y., Sept. 1-6.
LEVI, MAURICE, AND HIS BAND: East End Park, Memphis, Tenn., 31-Sept. 6.
LEWIS AND DODY: Forsythe, Atlanta, Ga., Orph., Richmond, Va., Sept. 1-6.
LINDHOLM, CHARLES, AND CO.: Pantages, Oakland, Cal.
LINN, BERT: Victoria, N. Y. C., Sept. 1-6.
LINTON AND JUNGLE GIRLS: Dockstader's, Wilmington, Del., Sept. 1-6.
LITTLE PARISIENNE: Orph., Seattle, Wash., Orph., Portland, Ore., Sept. 1-6.
LOCKHART AND LEDDY: Dominion, Ottawa, Can.
LOHSE AND STERLING: Empress, Kansas City, Mo.
LLOYD AND WHITEHOUSE: Forrest Park Highlands, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky., 31-Sept. 6.
LORA: Temple, Rochester, N. Y., East End Park, Memphis, Tenn., 31-Sept. 6.
LORRAINE AND BURKES: Sherman-Grand, Calgary, Can., 24, 25, Empire, Edmonton, 26, 27, Orph., Regina, 28, 29.
LOUDON, JANET, AND CO.: Proctor's 23d St., N. Y. C., 25-27.
LORETTE AND BUDD: Orph., Montreal, Can.
LOVE IN SUBURBS: Orph., St. Paul, Minn., Orph., Sioux City, Ia., 31-Sept. 6.
LUCK, GLYNN AND MAY: Union Sq., N. Y. C.
LUNDS, MUSICAL: Bohmer Park, Montreal, Can.
LYNCH AND ZELLA: Proctor's, Newark, N. J., Sept. 1-6.
LYONS AND YOSCO: Maj., Chicago, Ill., Maj., Milwaukee, Wis., 31-Sept. 6.
MACK AND ORTH: Orph., Duluth, Minn., Orph., Winnipeg, Can., 31-Sept. 6.
MACK AND RAMBEAU: Orph., Salt Lake City, U.
MACK AND WILLIAMS: Orph., Oakland, Cal., Orph., Los Angeles, 31-Sept. 6.
MADCAPS, EIGHT: Keith's, Boston, Mass., Sept. 1-6.
MADDEN AND FITZPATRICK: Temple, Hamilton, Can., Dominion, Ottawa, Sept. 1-6.
MALEY AND WOODS: Henderson's, Coney Island, N. Y.
MANN, SAM, AND CO.: Colonial, Norfolk, Va., Forsythe, Atlanta, Ga., Sept. 1-6.
MANNING, MOORE AND ARMSTRONG: Orph., Portland, Ore.
MANTELLA AND LLOYD: Fifth Ave., N. Y. C.
MARIE, DAINTY: Victoria, N. Y. C., 25-Sept. 6.
MARIMBA TRIO: Chester Park, Cincinnati, O.
MARINO SISTERS: Union Sq., N. Y. C.
MARTHA, MLLE.: Orph., Spokane, Wash., 31 Sept. 6.
MARTIN AND FABBRINI: Keith's, Phila., Pa., Sept. 1-6.
MARTINELLI AND SYLVESTER: Bushwick, Brooklyn, N. Y., Sept. 1-6.
MATILDA AND ELVIRA: Temple, Hamilton, Can., London, Sept. 1-6.
MATTHEWS AND SHAYNE: Orph., Omaha, Neb., Orph., Des Moines, Ia., 31-Sept. 6.
MAYHEW AND TAYLOR: Orph., Frisco, Cal., 31-Sept. 6.
McCAY, WINSOR: Orph., Richmond, Va., Proctor's, Newark, N. J., Sept. 1-6.
McCULLOUGH, CARL: Orph., Spokane, Wash., Orph., Seattle, 31-Sept. 6.
McDERMOTT, BILLY: Morrison's, Rockaway, N. Y.
McDONOUGH, ETHEL: Orph., Seattle, Wash., Orph., Portland, Ore., 31-Sept. 6.
McGINN, FRANCIS, AND CO.: New Brighton, Brighton Beach, N. Y., Colonial, N. Y. C., Sept. 1-6.
McINTYRE AND HARTY: Orph., Denver, Colo., Orph., Lincoln, Neb., 31-Sept. 6.
McKAY AND ARDINE: Union Sq., N. Y. C., Bushwick, Brooklyn, N. Y., Sept. 1-6.
McLALLEN AND CARSON: Orph., Spokane, Wash., 31-Sept. 6.
McMAHON, DIAMOND AND CLEMENTS: Orph., Utica, N. Y., Proctor's, Newark, N. J., Sept. 1-6.
McMAHAN'S PORTER MAIDS: Colonial, Erie, Pa., Sept. 1-6.
McMILLAN, LIRA, AND CO.: Orph, Duluth, Minn., Orph., Minneapolis, 31-Sept. 6.
McRAY AND CLEGG: Keith's, Phila., Pa., Orph., Utica, N. Y., Sept. 1-6.
MEISTERSINGERS: Maryland, Balto., Md., Chase's, Washington, D. C., Sept. 1-6.
MELENO, JOSE, AND CO.: Pantage's, Calgary, Can., Pantage's, Spokane, Wash., Sept. 7-13.
MELODY MAIDS: Orph., St. Paul, Minn., 31-Sept. 6.
MELVINS, THREE: Union Sq., N. Y. C., Sept. 1-6.
MELVILLE AND HIGGINS: Fifth Ave., N. Y. C.
MEREDITH AND SNOOZER: East End Park, Memphis, Tenn., Palace, Chicago, Ill., 31-Sept. 6.
MERKEL SISTERS, FOUR: Palace, Chicago, Ill.
MERMAIDA AND HER MERMAIDS: Fontaine Ferry Park, Louisville, Ky.
MERRITT AND DOUGLAS: Proctor's, Newark, N. J.
MICHELENA, VERA: Hippodrome, Pittsburgh, Pa., Sept. 1-6.
MILES, HOMER: Valley, Syracuse, N. Y.
MILLER AND MACK: Maj., Milwaukee, Wis.
MILLERS, JUGGLING: Orph., Seattle, Wash., Orph., Portland, Ore., 31-Sept. 6.
MILLIFIORI, COUNTESSA: Fifth Ave., N. Y. C.
MILTON AND DE LONG SISTERS: Orph., Spokane, Wash., 31-Sept. 6.
MONKEY HIPPODROME: Maj., Chicago, Ill., St. Louis, Mo., 31-Sept. 6.
MONTGOMERY, MARSHALL: Orph., Omaha, Neb., 31-Sept. 6.
MOORE AND YOUNG: Dominion, Ottawa, Can., Temple, Hamilton, Sept. 1-6.
MOORE'S SORORITY DAYS: Pantage's, Portland, Ore.
MOORE'S SUMMER GIRLS: Pantage's, Seattle, Wash.
MORALES TRIO: National, Detroit, Mich.
MORAN AND WISER: Orph., Salt Lake City, U., Orph., Denver, Colo., 31-Sept. 6.
MORI BROTHERS, THREE: Bohmer Park, Montreal, Can., Temple, Detroit, Mich., Sept. 1-6.
MORRIS, ELIDA: Chase's, Washington, D. C., Sept. 1-6.
MORRIS, FISCHER AND CO.: Proctor's 125th St., N. Y. C., 25-27.
MORROW AND HARRIS: Proctor's, Newark, N. J., Sept. 1-6.
MORTON, ED: Orph., Montreal, Can.
MORTON, JAMES: Orph., St. Paul, Minn.
MOSHER, HAYES AND MOSHER: Hudson, Union Hill, N. J., Sept. 1-6.
MOSS AND FRY: London, Can., Temple, Hamilton, Sept. 1-6.
MOWATTS, JUGGLING: Bronx, N. Y., C., Sept. 1-6.
MULLIN AND COOGAN: Orph., Spokane, Wash., Orph., Seattle, 31-Sept. 6.
MULLER AND STANLEY: Dominion, Ottawa, Can., Orph., Montreal, Sept. 1-6.
MULLER, GENE, TRIO: Orph., Oakland, Cal., 31-Sept. 6.
MUNSEY, EDNA: Maj., Milwaukee, Wis.
MURRAY, ELIZABETH: Bronx, N. Y. C., Sept. 1-6.
MUSICAL LASSIES: Pantages, Tacoma, Wash.
MUSICAL LUNDS: Bohmer Park, Montreal, Can.
MYER, IRENE, AND CO.: Orph., Harrisburg, Pa.
MYRTLE AND DAISY: Orph., Altoona, Pa., 25-27, Johnstown 28-30.
NAPIERKOWSKA, MLLE.: Palais d'Ete, Brussels, Belgium, Sept. 1-30.
NASH, JULIA: East End Park, Memphis, Tenn., Maj., Milwaukee, Wis., 31-Sept. 6.
NAWN, TOM, AND CO.: Dominion, Ottawa, Can., Keith's, Lowell, Mass., Sept. 1-6.
NEFF AND STARR: Orph., Montreal, Can., Dominion, Ottawa, Sept. 1-6.
NETHERVELLS MONKS: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
NEVINS AND ERWOOD: Keith's, Cleveland, O., Keith's, Cincinnati, Sept. 1-6.
NICHOLS, NELLIE: Orph., Minneapolis, Minn., Orph., Winnipeg, Can., 31-Sept. 6.
NIFTY GIRLS: Pantages, Portland, Ore.
NORTON AND NICHOLSON: Orph., Lincoln, Neb.
NORWORTH, JACK, AND CO.: New Brighton, Brighton Beach, N. Y., Orph., Bklyn., N. Y., Sept. 1-6.
NUGENT, J. C.: Orph., Spokane, Wash., Orph., Seattle, 31-Sept. 6.
OAKLAND, WILL, CO.: Fifth Ave., N. Y. C.
O'BRIAN AND COLE: Proctor's 125th St., N. Y. C., 25-27.
O'DAY, IDA: Orph., Salt Lake City, U., Orph., Denver, Colo., 31-Sept. 6.
O'DONNELL, CHARLES, CO.: Orph., Montreal, Can., Sept. 1-6.
OLCOTT, CHARLES: Maj., Milwaukee, Wis., Columbia, St. Louis, Mo., 31-Sept. 6.
OLD SOLDIER FIDDLERS: Hippodrome, Pittsburgh, Pa., Sept. 1-6.
OLYMPIA GIRLS: Orph., Portland, Ore.
O'MEERAS, GLIDING: Shea's, Toronto, Can., Orph., Montreal, Sept. 1-6.
O'MEER SISTERS: Orph., Montreal, Can.
O'NEIL, NANCE, AND CO.: Maj., Milwaukee, Wis.
O'NEIL, DOC: Keith's, Boston, Mass.
ORFORD'S ELEPHANTS: Orph., Los Angeles, Cal., Orph., Ogden, U., 31-Sept. 6.
OSWALD, ADELE: Fontaine Ferry Park, Louisville, Ky., Palace, Chicago, Ill., 31-Sept. 6.
OSTMAN, SWAIN, TRIO: Orph., St. Paul, Minn., 31-Sept. 6.
PAGE, HELEN, AND CO.: Shea's, Toronto, Can., Keith's, Indianapolis, Ind., Sept. 1-6.
PAYSIN BROTHERS: Proctor's, Newark, N. J., Sept. 1-6.
PANDUR, BOBBY, AND BROTHER: New Brighton, Brighton Beach, N. Y.
PARIS, LIONEL: Orph., Jacksonville, Fla., Sept. 1-6.
PARRY, CHARLOTTE, AND CO.: Empire, Edmonton, Can., 26, 27, Orph., Regina, 28, 29.
PATRICOLA, SIGNOR: Keith's, Phila., Pa.
PAULHAM TROUPE: Bushwick, Bklyn., N. Y., Sept. 1-6.
PAYTON CORSE, CO.: Bushwick, Bklyn., N. Y., Sept. 1-6.
PERRO, THE: Keith's, Cleveland, O., Keith's, Cincinnati, Sept. 1-6.
PERSIAN GARDENS: Orph., St. Paul, Minn., Palace, Chicago, Ill., 31-Sept. 6.
PHINA AND CO.: Orph., Los Angeles, Cal., Orph., Ogden, U., 31-Sept. 6.
PIETRO: Keith's, Phila., Pa., Sept. 1-6.
PINAFORE KIDDIES: Shea's, Toronto, Can., Orph., Montreal, Sept. 1-6.
POEMS IN MARBLE (Paul Seldon's): Maj., Milwaukee, Wis.
POLLOCK, MILTON, AND CO.: Oakland, Cal., 24-30, Los Angeles, 31-Sept. 13.
PONEY AND DAVEY MOORE TRIO: Empire, Calgary, Can.
POPPE AND UNO: Shea's, Toronto, Can.
PRUETER, WILLIAM, QUARTETTE: Proctor's, Newark, N. J.
PURPLE LADY: Orph., Montreal, Can., Temple, Detroit, Mich., Sept. 1-6.
QUIGLEY BROTHERS: Orph., Jacksonville, Fla.
QUINN AND MITCHELL: Palace, Chicago, Ill., 31-Sept. 6.
RAFAYETTE'S NOVELTY: Keith's, Cleveland, O., Keith's, Cincinnati, Sept. 1-6.
RAMESES, THE: Orph., Oakland, Cal.
RANDALLS, THE: Palace, Chicago, Ill., 31-Sept. 6.
RANKIN, VIRGINIA: Orph., Omaha, Neb., 31-Sept. 6.
RAPOLI: Pantages, Spokane, Wash.
RAVENSCROFF, CHARLOTTE: Orph., Frisco, Cal., 31-Sept. 6.
RAY AND HILLIARD: Orph., Norfolk, Va., Sept. 1-6.
RAYFAYETTE'S DOGS: Keith's, Cleveland, O., Orph., Frisco, Cal., 31-Sept. 6.
REDFORD AND WINCHESTER: Orph., Frisco, Cal., 31-Sept. 6.
REDHEADS: Orph., Harrisburg, Pa., Sept. 1-6.
REED BROTHERS: Shea's, Buffalo, N. Y., Shea's, Toronto, Can., Sept. 1-6.
REGALS, FOUR: Forsythe, Atlanta, Ga., Orph., Norfolk, Va., Sept. 1-6.
REISNER AND GORES: Bushwick, Brooklyn, N. Y., Fifth Ave., N. Y. C., Sept. 1-6.
REMBRANDT: Victoria, N. Y. C.
RENO, GEORGE G., AND CO.: Bushwick, Brooklyn, N. Y., Alhambra, N. Y. C., Sept. 1-6.
REYNARD, ED.: Orph., Norfolk, Va., Sept. 1-6.
REYNOLDS, CARRIE: Fifth Ave., N. Y. C., Sept. 1-6.
RICE AND GONNE: Alhambra, N. Y. C., Sept. 1-6.
RICE, PERCIVAL AND B.: Victoria, N. Y. C.
RICHARDS AND KYLE: Orph., Omaha, Neb., Orph., St. Paul, Minn., 31-Sept. 6.
RILEY, EDDIE, AND O'NEIL TWINS: National, Detroit, Mich.
RIO AND NORMAN: Keith's, Lowell, Mass.
ROBINS: Orph., Salt Lake City, U., 31-Sept. 6.
ROEHM'S ATHLETIC GIRLS: Hippodrome, Pittsburgh, Pa.
ROGERS, WILL: Orph., Oakland, Cal., Orph., Los Angeles, 31-Sept. 6.
ROLANDOW BROTHERS: Maryland, Balto., Md., Orph., Bklyn., N. Y., Sept. 1-6.
ROMALO AND DELANO: Hippodrome, Pittsburgh, Pa., Maj., Milwaukee, Wis., 31-Sept. 6.
ROMANO BROTHERS: Orph., Minneapolis, Minn., Orph., Omaha, Neb., 31-Sept. 6.
ROMITO, RAOUL, AND CO.: Fifth Ave., N. Y. C.
ROONEY AND BENT: Orph., Salt Lake City, U., 31-Sept. 6.
ROSA, MLLE., DELLA, AND MARCELLO: Orph., Minneapolis, Minn.
ROSAIRES, THE: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6, Shea's, Buffalo, 8-13.
ROSE'S DOGS: Keith's, Boston, Mass.
RUEGGER, ELSIE: Orph., Portland, Ore.
RUSH, LING TOY: Bronx, N. Y. C., Sept. 1-6.
RUSSELLS, FLYING: Bushwick, Brooklyn, N. Y.
RUSSIAN DANCERS: Forrest Park, St. Louis, Mo., 31-Sept. 6.
RYAN BROTHERS: Orph., Utica, N. Y.
SAHL, JOSEPHINE: Forrest Park, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky., 31-Sept. 6.
SALVATOR: Forrest Park, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky., 31-Sept. 6.
SAMUELS, MAURICE, AND CO.: Pantages, Edmonton, Can.
SAWYER, JOAN, AND WALLACE McCUTCHEON: Jardin de Danse, N. Y. C.—indefinite.
SCHEFF, FRITZI: Palace, N. Y. C., Sept. 1-6.
SCHILLING, WILLIAM, AND CO.: Pantages, Portland, Ore.
SCOTT, AGNES, AND HENRY KEANE: Orph., Duluth, Minn., 31-Sept. 6.
SEABURY AND EVERETTS: Star, Chicago, Ill.
SEARS, ZELDA AND CO.: Orph., Lincoln, Neb., Orph., Sioux City, Ia., 31-Sept. 6.
SEATON, BILLIE: Orph., Sioux City, Ia., Orph., Des Moines, Ia., 31-Sept. 6.
SELBINI AND GROVINI: Keith's, Columbus, O., Sept. 1-6.
SELDON'S VENUS: Palace, Chicago, Ill., Maj., Milwaukee, Wis., 31-Sept. 6.
SEMON, CHARLES F.: Orph., Montreal, Can., Sept. 1-6.
SEYMOUR, COL. NED: National, Detroit, Mich.
SHERIDAN, FRANK, AND CO.: Orph., Utica, N. Y., Maryland, Balto., Md., Sept. 1-6.
SHERMAN, VAN AND HYMAN: Fontaine Ferry Park, Louisville, Ky., Keith's, Indianapolis, Ind., Sept. 1-6.
SHRINER AND RICHARDS: Shea's, Toronto, Can., Keith's, Toledo, O., Sept. 1-6.
SIDNEY AND TOWNLEY: Sherman Grand, Calgary, Can., 31, Sept. 1, Empire, Edmonton, 2, 3, Orph., Regina, 4, 5.
SIMMS, WILLARD, CO.: Orph, Richmond, Va., Forsythe, Atlanta, Ga., Sept. 1-6.
SKATERS: BIJOUVE; Union Sq., N. Y. C.
SKATING BEAR: Valley, Syracuse, N. Y., Sept. 1-6.
SMITH, COOK AND BRANDON: Bushwick, Brooklyn, N. Y., Sept. 1-6.
SMITH, SUE: New Brighton, Brighton Beach, N. Y.
SONG BIRDS: Orph., Seattle, Wash., 31-Sept. 6.
SONG REVUE: Keith's, Phila., Pa., Orph., Brooklyn, N. Y., Sept. 1-6.
SPENCER AND WILLIAMS: Keith's, Cleveland, O., Sept. 1-6.
SPRAGUE AND McNEECE: Bohmer Park, Montreal, Can., Dominion, Ottawa, Can.
SQUARING ACCOUNTS: Maryland, Balto., Md.
STANLEY, STAN AND TRIO: Bushwick, Brooklyn, N. Y., Colonial, N. Y. C., Sept. 1-6.
STANLEYS, THE: Maryland, Balto., Md., Orph., Bklyn., N. Y., Sept. 1-6.
STEVENS, EDWIN, AND CO.: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6.
STUART AND REELEY: Colonial, Norfolk, Va., Orph., Harrisburg, Pa., Sept. 1-6.
SULLY FAMILY: Maryland, Balto., Md., East End Park, Memphis, Tenn., 31-Sept. 6.
SUTTON AND CAPRICE: Lafayette, Buffalo, N. Y.
SUTTON, McINTYRE AND SUTTON: Orph., Winnipeg, Can., Sherman Grand, Calgary, 31-Sept. 1, Empire, Edmonton, 2, 3, Orph., Regina, 4, 5.
SWOR AND MACK: Orph., Winnipeg, Can., Sherman Grand, Calgary, 31-Sept. 1, Empire, Edmonton, 2, 3, Orph., Regina, 4, 5.
TAYLOR, EVA: Keith's, Indianapolis, Ind., Sept. 1-6.
TENTRIS, NELLA, AND CO.: Proctor's 58th St., N. Y. C., 25-27.
THAW, EVELYN NESBIT: Victoria, N. Y. C., Aug. 4-30.
THOMAS, HILDA, AND HALL: East End Park, Memphis, Tenn., Palace, Chicago, Ill., 31-Sept. 6.
THOMPSON, WILLIAM, AND CO.: Orph., Frisco, Cal., Orph., Oakland, 31-Sept. 6.
THORNTON, JAMES: Orph., Minneapolis, Minn., 31-Sept. 6.
TIDWELL, BEN: Garden, Dallas, Tex.
TIGHE, HARRY: Orph., Harrisburg, Pa., Union Sq., N. Y. C., Sept. 1-6.
TINA, MLLE.: Orph., Des Moines, Ia., Orph., Sioux City, 31-Sept. 6.
TOOTS, PAKA, AND CO.: Temple, Detroit, Mich., Temple, Rochester, N. Y., Sept. 1-6.
TRAINED NURSES: Orph., Denver, Colo., Orph., Lincoln, Neb., Sept. 1-6, Orph., Kansas City, Mo., 8-13.
TRAINER, JACK: New Grand, St. Louis, Mo.
TRIX, HELEN: Orph., Lincoln, Neb., Orph., Sioux City, Ia., 31-Sept. 6.
TROVALLO: Fontaine Ferry Park, Louisville, Ky., Forrest Park, St. Louis, Mo., 31-Sept. 6.
TROVATO: Maj., Milwaukee, Wis., Keith's, Toledo, O., Sept. 1-6.
TUCKER, SOPHIE: Maryland, Balto., Md.
TUSCANO BROTHERS: Keith's, Boston, Mass., Sept. 1-6.
TYPES, THREE: Orph., Utica, N. Y., Keith's, Boston, Mass., Sept. 1-6.
VALERA, ROSA, SEXTETTE: Orph., Salt Lake City, U., 31-Sept. 6.
VAN, B. E., AND BEAUMONT SISTERS: Alhambra, N. Y. C., Sept. 1-6.
VAN BROTHERS: Shea's, Buffalo, N. Y., Shea's, Toronto, Can., Sept. 1-6.
VAN, CHARLES AND FANNIE: Union Sq., N. Y. C.
VAN HOVEN: Morrison's, Rockaway, N. Y.
VANDERBILT AND MOORE: Orph., Richmond, Va.
VANIERS, THE: Orph., Frisco, Cal., Orph., Oakland, 31-Sept. 6.
VELDE TRIO: Pantages, Frisco, Cal.
VENETIAN DUO: Proctor's 23d St., N. Y. C., 25-27.
VERONICA, HURL AND FALLS: Proctor's 23rd St., N. Y. C., 25-27.
VERSATILES, THE: Keith's, Lowell, Mass.
VILLAIN STILL, PURSUED HER, THE: Bronx, N. Y. C., Sept. 1-6.
VIOLA, OTTO, AND CO.: Scala Haus, Holland, 16-30, Alhambra, Paris, France, Sept. 1-30.
VIOLINSKY: Keith's, Cleveland, O., Keith's, Cincinnati, Sept. 1-6.
VOX, VALENTINE: Keith's, Boston, Mass., Sept. 1-6.
WALDMAIR, EDUARD, AND CO.: Alhambra, Chicago, Ill., Maj., Des Moines, Ia., 31-Sept. 6.
WALKER, CLIFFORD: Maj., Chicago, Ill., Maj., Milwaukee, Wis., 31-Sept. 6.
WALSH AND BENTLEY: Orph., Salt Lake City, U.
WALSH, BLANCHE, AND CO.: Orph., Frisco, Cal., 31-Sept. 6.
WALTERS, FLO AND ALLEN: Keith's, Lowell, Mass., Union Sq., N. Y. C., Sept. 1-6.
WANNER AND PALMER: Orph., New Castle, Pa., Sept. 1-6.
WARD BROTHERS: Proctor's, Newark, N. J., Henderson's, Coney Island, N. Y., Sept. 1-6.
WARD AND GUERIN: New Brighton, Brighton Beach, N. Y., Sept. 1-6.
WARD AND WEBER: Temple, Detroit, Mich., Sept. 1-6.
WATSON AND SANTOS: Orph., Salt Lake City, U., Orph., Denver, Colo., 31-Sept. 6.
WEBB AND PICKS: Orph., Altoona, Pa., Sept. 1-6.
WEBER, CHARLES: Orph., Richmond, Va., Sept. 1-6.
WEELAND, GERAT: Orph., Seattle, Wash., Orph., Portland, Ore., 31-Sept. 6.
WELCH, JOE: Orph., Des Moines, Ia., 31-Sept. 6.
WEST, JOHN A., AND OPERATIC WOLF: Fifth Ave., N. Y. C.
WEST, MAE: Temple, Rochester, N. Y., Sept. 1-6.
WESTON AND BERNARD: Orph., Jacksonville, Fla.
WESTON, HAZEL: Orph., Omaha, Neb., Orph., Minneapolis, Minn., 31-Sept. 6.
WESTON, WM., AND CO.: Orph., Richmond, Va.
WHEELER, BURT, AND CO.: Keith's, Cleveland, O., Keith's Indianapolis, Ind., Sept. 1-6.
WHITEHEAD, JOE: Henderson's, Coney Island, N. Y., Maryland, Balto., Md., Sept. 1-6.
WILDE, MR. AND MRS. GORDON: Palace, N. Y. C., Sept. 1-6.
WILL AND KEMP: Temple, Hamilton, Can., Orph., Montreal, Sept. 1-6.
WILL AND MACK: Keith's, Lowell, Mass., Sept. 1-6.
WILLARD AND BOND: Orph., Sioux City, Ia., Orph., Omaha, Neb., 31-Sept. 6.
WILLARD'S TEMPLE OF MUSIC: Pantages, Los Angeles, Cal.
WILLIAMS, ESTHER, AND CO.: Orph., Norfolk, Va., Sept. 1-6.
WILLIAMS AND WOLFUS: Keith's, Boston, Mass., Sept. 1-6.
WILSON BROTHERS: Shea's, Buffalo, N. Y.
WILSON, DORIS, AND CO.: Orph., Richmond, Va., Sept. 1-6.
WILSON, JACK, TRIO: Palace, Chicago, Ill.
WILSON AND WILSON: Orph., Montreal, Can.
WILTONS: Forrest Park, St. Louis, Mo., 31-Sept. 6.
WILTONS, THE: Fontaine Ferry Park, Louisville, Ky.
WINCH AND POORE: Morrison's, Rockaway, N. Y.
WINSLOW AND STRYKER: Orph., Frisco, Cal., 31-Sept. 6.
WIRTH, MAY, AND CO.: Keith's, Boston, Mass., Sept. 1-6.
WOOD AND WYDE: Orph., Harrisburg, Pa., Orph., Utica, N. Y., Sept. 1-6.
WOOD, BRITT: Orph., Norfolk, Va., Sept. 1-6.
WOODWARD'S DOGS: Dominion, Ottawa, Can., Orph., Montreal, Sept. 1-6.
WYNN, ED., AND CO.: Empire, Edmonton, Can., 26, 27, Orph., Regina, 28, 29.
WYNNINGS, FRANK, AND ESTELLE: Chester Park, Cincinnati, O.
YLLERA, GERAT: Orph., Minneapolis, Minn., 31-Sept. 6.
YOULIN, ALMA: Orph., Frisco, Cal., Orph., Oakland, 31-Sept. 6.
YVETTE, Columbia, St. Louis, Mo., 31-Sept. 6.
ZARRILLA, LEE, THREE: Maryland, Balto., Md., Sept. 1-6.
ZELAYA: Orph., Utica, N. Y.
ZELLAND AND HUNT: Temple, Hamilton, Can., Orph., Montreal, Sept. 1-6.
ZENITA: Palace, Chicago, Ill.
ZICH, TILLIE: Lyric, Indianapolis, Ind.

U. B. O. ANSWERS MARINELLI

The United Booking Office and Orpheum circuit on Monday issued a statement for the press in reply to statements of Mr. H. B. Marinelli and his threat to take proceedings against the United as a combination in restraint of trade. The statement gives a cablegram from Mr. Marinelli, dated June 30 last, under the seal of secrecy, offering to cancel Anna Held with John Cort, in consideration of the United booking a number of Mr. Marinelli's attractions and Martin Beck consenting to do business in Europe exclusively through him.

NEW ACT FOR THOMAS A. WISE

Thomas A. Wise is rehearsing a one-act play called Like Father Like Son, which will be seen on the vaudeville stage shortly. The cast contains four characters and will play about eighteen minutes. It tells a good story of a conflict between a rich father and a young son who is determined to marry a professional dancer. Contrary to expectations, the sketch is humorous and laughter-provoking. Mr. Wise himself is staging it. Mr. Wise is under the management of Max Hart and Guy F. Bragdon.

White, N. Y.

OLIVE BRISCOE,
Vocal Headliner with Individuality.

THREE-CORNERED WAR?

Sixteen Philadelphia Theaters Involved—Nixon-Zimmerman Dissolution Affects Situation

A lively three-cornered vaudeville war in Philadelphia may result, it is believed, from the severance of the theatrical partnership of Nixon and Zimmerman. Sixteen vaudeville houses will be involved in the possible conflict.

J. Fred Zimmerman has allied himself with the B. F. Keith interests. Fred G. Nixon-Nirdlinger will have the backing of Samuel F. Nixon. Thus men who were partners for thirty-four years will be arrayed against each other. Marcus Loew is the third factor in the "war."

The theaters will be divided between the factions as follows: B. F. Keith—Keith's Chestnut Street Theater, Allegheny, Keystone, Liberty, Orpheum, Fairmount, and William Penn theaters; Fred G. Nixon-Nirdlinger—Grand Opera House, Frankfort (building), Nixon, Colonial, Manayunk (to be constructed), and Broadway theaters; Marcus Loew—Metropolitan Opera House, Chestnut Street Opera House, and People's Theater.

Last week Mr. Nixon-Nirdlinger denied that Mr. Zimmerman was to take over his houses. "Mr. Nixon-Nirdlinger," said the official statement, "is in the vaudeville field to stay."

KEITH GETS PIER THEATER?

ATLANTIC CITY, Aug. 26.—It seems to be definitely confirmed here that Keith and Proctor are the lessees of the new theater on the Garden Pier. The building is a large and handsome structure, fireproof in every particular, and has been in erection for several months. They are said to expect opening about Sept. 1. The proximity of the house to the new Nixon Theater, which began its career in July and plays Nixon-Loew bills at popular prices, makes the announcement of particular interest.

FRENCH REVUE FOR AMERICA

Wolheim and Maase, international booking agents, heretofore identified with the Marinelli Agency, will launch a Parisian revue, headed by Mlle. Fernande Diamant, in America this season. Alf. T. Wilton directs the American output of Wolheim and Maase. The entire company and production of the revue will be transported intact from abroad.

MISS DUPREE AT PALACE

Minnie Dupree will begin her season at the Palace Theater next week in Alfred Sutro's The Man in Front. Miss Dupree scored over the Orpheum time last season in the Sutro playlet, which was credited with being one of the circuit's three most successful dramatic offerings. Miss Dupree is booked by F. W. Stoker and will play Eastern time this season.

MADISON'S LATEST BUDGET

James Madison has issued the latest edition of his encyclopedia of humor, "Madison's Budget No. 15," which, with the new witticisms, should be invaluable to vaudeville entertainers. From a humble beginning fifteen years ago, "Madison's Budget" has developed into a book with a world-wide sale.

MABELLE ADAMS'S NEW SKETCH

Mabelle Adams will shortly produce a new sketch by Edgar Allan Woolf. The playlet is designed especially to enable Miss Adams to introduce her piano playing.

MISS LEON BEGINS SEASON

Daisy Leon, the musical comedy artiste, begins her vaudeville season at Henderson's, Coney Island, next week. Miss Leon is appearing under F. W. Stoker's direction.

IN THE VAUDEVILLE WORLD

Ethel Levey Arrives—$2,500 for Single Week at Colonial—Daughter Studying for Opera

BY WALTER J. KINGSLEY

Ethel Levey will open at the Colonial on Labor Day in a repertoire of the songs and dances which have won her fame at the London Hippodrome in Hello, Ragtime. She will play but one week for Mr. Keith, and will sail for London on Sept. 9. She has a month's vacation from the Hippodrome. Miss Levey had no intention of playing on her holiday, but when E. F. Albee cabled her at Liverpool an offer of $2,500 to open the Keith season at the Colonial she replied from Queenstown accepting the offer.

Miss Levey is accompanied by her daughter, Georgette, and Louise Balthi, the "Marie Dressler of France." Little Georgette is being trained for grand opera. She has studied music and dancing at the Paris Conservatoire for five years and has been a gold medallist each year. She has positive genius for the piano and the dance. When she is sixteen Jean de Reszke will take charge of her vocal future. Very confidentially Miss Georgette confides that she would really love to be a tragedienne. She is the daughter of George M. Cohan and is tremendously proud of her distinguished father. When he called her up on the 'phone immediately upon her arrival on the *Cedric* she cried with sheer joy at hearing his voice. Miss Georgette is the picture of her father and is developing into a beautiful girl with sturdy physique and great charm of manner. She inherits positive personality and brains of both father and mother, and it is a safe prediction that she is destined to a great career. Even at thirteen class stands out all over her.

In the play which Hubert Henry Davis is writing for Miss Levey and Gerald Du Maurier she will play a street walker who makes her entrance after a party of revellers have squirted seltzer upon her from a flat window. Charles Frohman will be her manager in the dramatic and she will open at Wyndham's Theater. Both Frohman and Sir Charles believe that she will immediately become one of the greatest English-speaking dramatic stars. Mrs. Patrick Campbell said to her: "You would be the ideal Paula Tanqueray."

As Hello, Ragtime, is a revue one who has not seen it may well wonder how the managers come to find dramatic genius in Miss Levey, who sings and dances. The fact is that there is a sketch by J. M. Barrie called The Censors Get What They Want, interpolated into the middle of the fooling, and here is where Miss Levey in an intense emotional role scores like acid. This Barrie sketch was written to run eleven minutes. On the opening night it ran thirty-seven, due to applause, and now it never finishes in less than half an hour. Its progress is an ovation. Here it is that Miss Levey reveals herself. She fully intends to play Lady Macbeth within two years in London. In fact, she has set herself to climb the highest pinnacle of the art dramatic.

Sir J. M. Barrie is at work on a new sketch for Miss Levey which will be produced at the Hippodrome Christmas week. While on tour with Hello, Ragtime, Miss Levey will receive $1,500 and a percentage which is something phenomenal for England. In the fourteen years of its existence the Hippodrome ran $300,000 behind. Hello, Ragtime, has paid off the $300,000 and left a clear profit of $100,000. When Miss Levey is out of the cast the returned money at the box-office averages above $1,000. She plays twice a day.

Why so much about Ethel Levey? some may ask. I am telling all this because she is the most shining example of the success that is possible to a vaudeville performer who is ambitious and studies. Miss Levey had no easy time for six or seven years abroad. She could only get her salary in Paris, London, Vienna, and Berlin. She refused to cut, and as a result was idle a great many weeks each season. Always she labored at languages and employed the best voice experts in Paris. She studied dancing. She went to fencing masters and riding masters. She labored like a galley slave to make herself a brilliant, cultured, and widely accomplished artiste and woman of the world. She succeeded. At the Hippodrome she was offered her present role. She took it for $400 for four weeks, believing that she could afford to cut her salary and bank on her ability. Her success was instantaneous and enormous. Nothing like it has been known in London a score of years. Folk over here simply cannot understand what a favorite Miss Levey is.

At the end of four weeks her new contract called for $1,250 weekly, and on her return her salary will be $1,500 and a percentage. She has improved almost beyond understanding. Her speech falls from her lips like newly minted gold coins. Her attire is exquisite. She has town houses both in London and Paris, and she is the pet of the great folk of London. Her career after six years of struggle changed on the night of Hello, Ragtime to an absolute Arabian Nights dream of magnificence. This may seem exaggerated, but it is all sober truth. Whether New York likes her or not, she is absolutely the idol of London.

Madame Louise Balthi, who came over with Miss Levey for the trip, is the artist whom the Shuberts have been negotiating with for the past five years. As she asks $3,000 a week nothing has ever come of the negotiations. She is, however, a comedy genius of the Marie Dressler type and Paris adores her.

Wish Wynne, the music hall artiste who leaped into a dramatic fame in The Great Adventure, in London, is heartbroken over the fact that she is tied up with eight years of vaudeville contracts which she cannot buy out of.

The Keith houses will be strongly billed this season. Fine twenty-four-sheet block stands have been ordered for all the theaters, and the walls will bear the name of Keith from the Battery to Mt. Vernon. Messrs. Keith and Albee are the strongest advocates in the show world of liberal newspaper advertising, but they also believe in billing headliners. The stands will be backed up by eights, threes and cards. Tooker and Carey have the big contracts for paper. Tooker prints the Manhattan posters, while Carey looks after Brooklyn.

There are more than one hundred candidates for the position of press agent to the Palace Theater. "Billy" Sill will fire the opening gun of the season, after which he will return to Lew Fields. The fight is over who will succeed Sill.

That famous talking parrot may be heard this Winter in the Keith houses. This bird is the sensation of Berlin. At the Winter Garden the parrot walks out on the stage and sings a song with the orchestra. Two verses and a chorus is done with absolute clearness on a bare stage. The owner is making so much money at home that he has so far refused to travel, but the salary now offered is so huge that he is wavering. When one considers that he has refused $2,500 to come to this country one may understand what a wonderful bird this is.

George Bernard Shaw has delivered a white slave sketch to a great dramatic star who will produce it in the Keith houses soon. As yet the arrangements are secret. The playlet, however, is a masterpiece of literature.

A wonderful little spectacle showing modern war in the Balkans will be shown in the Keith houses soon. On reduced scale an entire battlefield is shown, with artillery, cavalry, aeroplanes, dirigibles, forts and everything that goes to make up a modern scientific battle. The night scene, with searchlights and bursting shells, is tremendously exciting. Thomas A. Edison has advised in the matter of effects. The stage looks like a battlefield in full blast from a hilltop.

PALACE'S OPENING BILL

Fritzi Scheff, Minnie Dupree, and Moorish Fantasy, "The Tiger God," on Programme

On Labor Day afternoon the Palace Theater will reopen its doors for the new season. A new scale of prices will be inaugurated with the opening performance. At the daily matinees the entire lower floor will be 50 and 75 cents, while $1 will be the charge for lower floor seats in the evening. Smoking will be permitted at all performances.

The highest class of vaudeville is promised for the season. A notable bill has been arranged for the opening, including Fritzi Scheff, the prima donna, who will make her first vaudeville appearances at the Palace. She will be assisted by Eugene Bernstein, the concert pianist. Another feature, coming from Europe, is Horace Goldin, the illusionist, in the Moorish fantasy, The Tiger God. The offering is said to be a massive one, employing over forty people. Minnie Dupree and her company will present Alfred Sutro's The Man in Front. "Talking Shadowgraphs" will be introduced by Mr. and Mrs. Gordon Wilde.

Among the early bookings for the Palace are Mlle. Dazie in Sir James Barrie's Pantaloon, Clifton Crawford, Saharet, and Roshanara, a Hindoo dancer.

William Raymond Sill will temporarily officiate as press representative while the business staff will be unchanged, with Frank Thompson as manager and William Wood as business-manager.

"THE SYSTEM" SCORES

Taylor Granville and Laura Pierpont have made a strong impression in London with their playlet, The System. The London *Sunday Chronicle* said of the act:

"Incomparably the best police play yet imported from America is The System, produced at the Palladium on Monday. English audiences are now well educated in the methods of the American police, or of some American police, and so the technicalities of The System hardly need the explanation which is flashed upon the screen before the curtain rises. Moreover, The System, a compact, intelligible, deeply interesting playlet, is superior to all technicality. Its appeal to the imagination met with an immediate response; the audience was completely engrossed, palpitating with excitement, loud in its applause."

Hyman Myer opens on the Orpheum time on Sept. 29.

Reur Studio, N. Y.

YANCSI DOLLY,
Pretty Dancer with Harry Fox.

UP TO DATE NEWS OF THE STOCK COMPANIES

The TICKER

Poor Judgment and Worse Art in Overplaying Characters.

It is a matter of wonder that so many stock actors believe themselves greater than their parts. The thought was suggested by the performance of an able man who chanced to deviate for a week from juvenile leads to eccentric character comedy. He was in a position where his sole restraint was his own disposition, so he didn't try to check himself but let himself go with an I-don't-care-what-becomes-of-me spirit all over the scenes. If an emotional tidbit came along for the woman playing second business, he was right there to interrupt with some inane speech or bit of business that he had already exhausted and kill the scene.

Such work only hurts an actor, and if he would only stop to think of it he wouldn't do it. In the first place, he is upsetting all values in the play, throwing the whole composition out of key. His part has just so many possibilities that he may intelligently grow into; all other things are distortions. In justice to the other members of a stock organization, provided an actor lacks self-respect, he should keep his part from trespassing on the work of others.

NEW YORK STOCKS

MANHATTAN OPERA HOUSE.—This week is the farewell of the stock at this theater. The bill is Over Night, for which William A. Brady has tendered the entire original scenic production. Last week Uncle Tom's Cabin played to excellent business. For the greater part the players entered thoroughly into the spirit of the melodrama and made the old tricks effective, but Joseph Byron Totten, as Marks, the lawyer, overdid somewhat, projecting his comedy unnecessarily into serious scenes. Ethel Grey Terry as Eliza did good work. Bernard J. McOwen made a pathetic figure of the poor old darky. Pauline Neff doubled on Mrs. St. Claire and Cassy. Riley Hatch as Legree was by all means the most genuine figure in the piece. Others in the cast were Carl Gerard, Florence Moore, Joseph King, and Lena Kennedy. Scenery and lighting were thoroughly adequate.

ACADEMY OF MUSIC.—Mrs. Dane's Defense, the Henry Arthur Jones piece, used as a vehicle for Margaret Anglin, plays here this week. It has been chosen especially to display the emotional ability of Ethel Clifton, the new leading lady. The Confession was well liked last week. Ethel Clifton was entirely convincing as Rose Creighton, and took her occasional scenes of power well. John J. Carrol was remarkably good in the Halleck Reid part. Kate Blancke, suffering from a heavy cold, nevertheless gave an excellent performance. Victor Browne acted the accused brother. A delightful Patsy was in the person of Angela McCaull, while Richard Lyle as Grogan gave rise to much legitimate laughter. Others in the cast were Ford Fennimore, Joseph Creighan, Henry Keene, and Arthur Buchanan. Direction was by J. Gordon Edwards.

CHANGE TO STOCK

Orpheum Theater, of Reading, Pa., Replaces Vaudeville with Repertoire

The recent announcement that the Orpheum Theater, of Reading, Pa., would change its policy from vaudeville to stock was fulfilled on Monday night, when an excellent company presented The Fortune Hunter as an opening bill. The cast includes Robert Hyman and Emma Lowry as leads, Marie De Trace as ingenue, Millard Vincent, juvenile; Mrs. Vida Crowley Sidney, character woman; William Heissel, light comedian; Harry Hayden, character comedian, and Philip Lord, straight character parts. H. M. Addison is manager.

THE WILLIAM GREW PLAYERS

The William Grew Players open Aug. 25 in Merely Mary Ann, at the Auditorium, Fitchburg, Mass. Gwendoline Pates, known to moving picture audiences, is the leading woman. Miss Knowles, Ciara Sidney, Darel Goodwin, Cecil Kirke, Paul Byron, William Raymond, Lawrence C. O'Brien, George V. Brooks, George Dow, George Rolfe, and William Grew make up the remainder of the organization.

TOTTEN TO LEAVE MANHATTAN

Joseph Byron Totten, stage director of the Manhattan Opera House Stock, New York, and a great favorite with local patrons as juvenile lead, has signed for next season with a leading Broadway production opening the latter part of October. He scored a pronounced hit recently in a production of The Country Boy. Last week he played Marks, the lawyer, in Uncle Tom's Cabin.

CASTLE SQUARE OPENS

The Castle Square Theater, Boston, Mass., reopens Friday evening with Boucicault's old comedy, London Assurance. The cast will include Will P. Carleton, Donald Meek, Doris Olson, Florence Shirley, and of course Mr. Craig himself.

GRAND OPERA HOUSE, BROOKLYN

The Grand Opera House Stock, Brooklyn, N. Y., opened Aug. 23 with Arizona. The cast includes Noel Travers, leading man and director; Phyllis Gilmore, leading woman; Irene Douglas, ingenue; William Elliot, heavy parts; Minnie Stanley, character woman, and George Carleton, all former favorites. The new members of the organization are James Harris, Eugene Ordway, Danny Bagnell, C. N. Starke, and Jane Ford. The house has been renovated.

RALPH KELLARD IN SPRINGFIELD

In an elaborate production of Hawthorne of the U. S. A., Ralph Kellard made his debut to Springfield theatergoers last week at Poli's. He comes to Springfield after two seasons at the head of his own stock organization at the Wieting Opera House, Syracuse.

NEW PLAY SEEN IN STOCK

Ways and Means, a comedy written by Bide Dudley, was given its initial performance last week by the Malley-Denison company at the Opera House, Newport, R. I. The play was well received and gives promise. Miss Shirley and Mr. Crane were in the leads. Harian Briggs, Catherine Carter, and Cecilia Clay, newcomers to the company, were excellent in the support. The announcement of a new play drew big houses.

LORIN J. HOWARD IN TOLEDO

Lorin J. Howard is now playing a special engagement of three weeks at Keith's Theater, Toledo, opening in the Charles Cherry part in Seven Sisters. He closed July 26 with the Davidson Stock in Milwaukee, where he has been for the past two Summers.

VIRGINIA MILLIMAN.

Virginia Milliman, who is represented above, has the genius of the stage. Last season she played leading roles with the Thompson-Woods Stock company at Brockton, Mass., and this month opens with the Magrane Stock company, Wichita, as leading woman. Her ability and varied accomplishments have cast Miss Milliman into many separate lines of artistic achievements. She was born in a suburb of Buffalo, where her father is a well-known lawyer. Educated in Buffalo, she studied to become a writer, but adopted the stage, making her debut with the excellent Bonstelle Stock company in her native city, then entering musical comedy, playing with the Shubert company in Fatima, in which, later, when presented by another management, she played every female role and sang the music, besides teaching the chorus, and on one occasion, it is said, filled a sudden emergency gap and directed the orchestra. Needless to add, Miss Milliman is an accomplished musician and sings and dances. While her emotional roles surprised managers and public, she followed Una Clayton in her acts in vaudeville for a time. Finally, she is a writer of ability and has several plays completed which are under favorable consideration for production. Miss Milliman has a most charming personality, is well read, and through her literary work enjoys the personal acquaintance of many well-known authors.

NEW PLAYS LEASED FOR STOCK

Sanger and Jordan announce that A Fool There Was and Havoc are released for stock in restricted territory.

The Shubert Theatrical Company have advised Sanger and Jordan that a security deposit of $10 will be charged on all material sent out to stock managers. This amount is returnable to the stock managers when the material is returned.

OPENING OF THE PITT THEATER

Managing Director William Moore Patch, of the new Pitt Theater in Pittsburgh, announces that he has secured Norah Lamison and William Bonelli to do second business to the leads of Mary Hall and Robert Gloeckler. Miss Lamison has been understudying Julia Marlowe for the past four seasons. William Bonelli formerly played with Lulu Glaser in The Girl and the Kaiser, and later was cast as Michael in The Five Frankforters. The Pitt will open Saturday night, Sept. 6.

NEW PLAYERS IN FALL RIVER

Four stock players made their first bow to Fall River with the Bayliss-Hicks company last week. They are Maud Grofton, Rose Studley, May Robinson, and Paul Newman. Ann Singleton appeared in the lead of the play Woman Against Woman, her first appearance in Fall River after an absence of several years. Others in the excellent supporting cast are Corrine Cantwell, Henry Hicks, J. Arthur O'Brien, John A. Daly, George Walsh, Harry King, and Hooper Atchley.

MALLEY-DENISON COMPANY REOPENS

After a few weeks' rest the Malley-Denison company, with Carolyn Elberts leading, reopened Aug. 23 at the Savoy, Fall River. The members of the present company are Carolyn Elberts, Evelyn Watson, Norman Wendell, Julian Noa, Harland Briggs, Emmett Reed, Howard S. Shoppe, Inda Kane, Jessie Howe, Charles Reed, Elma Delano, Lee Harvey, and Frank Humlick.

LESTER LONERGAN OPENING

Player and Associates Given Cordial Reception by Admirers

The fifty-fifth week of the Lester Lonergan Players at New Bedford, Mass., was entered upon last week when the organization reopened for its Fall season. The favorites were accorded a sincere and enthusiastic reception by a full house. Lester Lonergan, Amy Ricard, Eugene Du Bois, Maud Blair, Marion Nichols, Eddie Phelan, Jack Bennett, John Meehan, Jessica Carbar, Thomas Davies, and Joseph Selman were seen to advantage in an admirable performance of A Woman's Way. A feature of the opening was a really fine prologue by David MacGregor Cheney, spoken by Miss Du Bois. It began like this:

For Lester Lonergan I speak
Greetings to you as one who'd seek
Old friendships to revive, new friends to make.
And for great drama's sake,
And in her high and entertaining name.
From you a hearing now I claim;
From you, a friendship new.

CLOSING COMPANIES

The last week of the Columbia Players, Washington, D. C., is announced for the week beginning Sept. 1, with a Labor Day matinee. Ethel Barrymore's successful vehicle, Cousin Kate, will be the offering.

The Bonstelle Players gave the Mind the Paint Girl as their farewell attraction at the Garrick, Detroit, Mich., last week.

B. F. Keith Stock, at Portland, Me., with Frances Nordstrom and Sidney Toler playing leads, closed Saturday night with George Broadhurst's play, The Price.

The week of Sept. 1, the Edward F. Albee Stock, of Providence, will conclude their season. The Million will be the attraction.

Eva Lang closed with her players in Omaha, Neb., with aperformance of The Runaway, last week.

THEY RECOGNIZED HER

Evidently Lola Downin, leading woman of the Poli Players in Worcester, Mass., is known to the postmasters not only by her name but by her picture. Last week she received a letter which had been sent to her at Johnstown, Pa., where she was leading woman for a short time. The sender appeared to have forgotten her name, for he pasted a picture of her on an envelope, and below it wrote Johnstown, Pa. The postmaster there, having been an auditorium reader of THE MIRROR'S stock page, knew she was in Worcester, but he forget to put her name on the envelope. The postmaster in Massachusetts, however, was equally well posted, and he hustled the letter on to Miss Downin. It contained a proposal of marriage.

CECIL SPOONER REOPENING

On Saturday matinee, Aug. 23, the Cecil Spooner Stock reopened at the Cecil Spooner Theater with Cecil Spooner at the head of the galaxy of favorites, including Robert Fraser, the new leading man; Philip Leigh, Howard Lang, Frederic Clayton, James J. Flanagan, Darrell Vinton, A. G. Hulse, Albert Gardner, Marquita Dwight, Rita Villers, May Kelly, Loretta King, Violet Halliday and others. The opening bill is The Lady in Waiting, by J. Hartley Manners.

SYLVESTER POLI'S JUBILEE

(Special Mirror Correspondence.)

Sylvester J. Poli will be given a banquet in New Haven, Conn., Oct. 20, to celebrate his silver jubilee in the theatrical world. A testimonial in the form of a silver tablet, designed by Paul Morris, the sculptor, will be presented to Mr. Poli. A delegation from Washington, including representatives of the Poli Theater in that city, will attend the celebration.

LEAVE LOS ANGELES STOCK

Two veteran players in Los Angeles stock are saying farewell to the Coast city's audiences. Howard Smith, in point of service the oldest player in Los Angeles, this week retires from the Morosco company, now playing at the Morosco. Willis Marks will soon leave the ranks of the Burbank Stock company, with which organization he has been for many years.

STOCK NOTES

Ilka Diehl has joined Norman Hackett's company to play a Spanish girl.

Ann Singleton has joined the Bayliss-Hicks Stock company, at Fall River, as second woman.

Two new members of the Gayety Stock of Hoboken are Florence Hill, ingenue, and Clarence Chase, juvenile.

Lida Kane has been engaged by W. L. Malley for his stock company in Newport, R. I., to play characters and grand dames.

Madame Sherry played its third consecutive week at the Burbank Theater, Los Angeles, Cal., and will run indefinitely.

Alfred Swenson and Robert Thorne have left the Poli Stock company of Scranton, Pa.; Charles Dingle and Roger Barker are to take their places.

Catherine Currier has joined the Malley-Denison Stock company at Newport, R. I., to create a part in the new play which that company produced Monday, Aug. 18.

James Young, well known in stock circles, has joined Charles Keene in the dramatic playlet, Sheriff Bob, at Paterson, N. J.

Stage Director Theodore Johnston is contributing good work with the Permanent Players at the Winnipeg Theater, Winnipeg.

A. Romaine Callender has succeeded John Westley at Poli's, Hartford, Conn., for a short stock season previous to commencing his third season with Alla Nasimova.

Beverly of Graustark was the attraction last week at the Columbia Theater, Washington, D. C., with Miss Helen Holmes and Carl Anthony playing the leading roles.

The Man Who Owns Broadway, by George M. Cohan, was the attraction last week at the Colonial Theater, Pittsfield, Mass., under the direction of A. C. Daniels.

Little Constance Robinson was specially engaged by John H. Docking for his production of A Fool There Was at Poli's Theater, Scranton, Pa., the week of Aug. 18.

Mr. and Mrs. Wright Huntington (Louise Gerrard) left Minneapolis Aug. 24 for a ten days' trip to Yellowstone Park. Mr. Huntington will open soon at the Shubert, St. Paul, in Raffles.

The Thief, by Henry Bernstein, was used by the Orpheum Players at the Orpheum Theater, Montreal, Can., as their farewell attraction last week. The vaudeville season opens Aug. 25.

Olathe Miller, the successful producer of Fire and Sword for Frederick Thompson at Luna Park, Coney Island, has joined the Poli Players at Waterbury, Conn., as assistant to James A. Bushell.

After being with the Alcazar Theater company, San Francisco, for over two years, Edith Wyckoff closed with that company recently and is now on her way East to join the Frohman forces.

Lowell Sherman, who recently closed as leading man of the Harlem Opera House and who is shortly to appear in Fair Play, is playing a special engagement in The Wolf at Keith's Union Hill.

Thomas Shearer, comedian of the Poli Stock company at Scranton, Pa., will leave that organization Aug. 23 to join the George Arvine Stock company for the Winter at Lancaster, Pa.

Enid May Jackson will not go to the Cincinnati Stock company at the close of her engagement at the Bushwick Theater, but will be leading woman at the Greenpoint Theater, Brooklyn, next season.

Owing to the intense heat in Wichita, Kan., the Magrane Stock company has postponed its opening until Aug. 25, with Virginia Millman in the leading role in The Butterfly on the Wheel.

Harmon MacGregor, who left the Broadway Stock company, at Springfield, Mass., to rest abroad, writes from Rome, where he will be for the next three weeks, that his return is uncertain.

Wright Huntington will not desert stock, as was erroneously stated in the issue of two weeks ago, but will appear, as announced in last week's MIRROR, at the Shubert, St. Paul, opening Sept. 7.

Henry Sherwood, who has just closed a season with the Emma Bunting Stock company at Memphis, Tenn., has been engaged by Rollo Lloyd for his Concord, N. H., stock company, opening Sept. 1.

Forty-five Minutes from Broadway, the great George M. Cohan's musical success, was the attraction recently at the Washington Theater, Detroit, Mich., with charming Louise Gunning in the leading role.

Franklyn Underwood and Frances Slocom, formerly leading people with the Liberty Stock, Oakland, Cal., have gone to Los Angeles to open there with the Morosco Producing Company.

The Boyd Theater in Omaha is to be established as a stock house. So is the Clark, in St. Louis. The Dauphine Theater, in the latter city, has already been given over to stock.

J. Fred Miller, of Fall River, Mass., late manager of the Wright Huntington Players, has been engaged as manager of the New Stock company, Salem, Mass. George F. Hill will manage the New Stock at Lowell.

The Runaway, as used most successfully by Miss Billie Burke, has been selected for the farewell week of Miss Eva Lang's engagement at the Brandeis Theater, Omaha, Neb.; the advance sale has been the biggest in the history of the house.

Lois Howell has gone to Lake George for a much needed rest, after having been playing leading business during the season at the Rand Opera House, Troy; later at the Poli houses in Wilkes-Barre and Scranton, Pa.

While playing the leading role in A Fool There Was, this week, Charles Dingle, of the Poli Stock company at Scranton, Pa., is celebrating his twelfth year in the theatrical profession, although his years number but twenty-five.

A. J. Bainbridge, Jr., has leased the Shubert Theater of Minneapolis and will make it the home of a permanent stock company. Louise Farnum will be a member of the new organization. George Le Soir will be director.

Madame Sherry, fifth week at the Morosco Theater, Los Angeles, Cal., and still going, has been played to over fifty thousand people in four weeks, which is a record for any stock company in the United States for any one play, musical or dramatic.

Henry Kolker's first appearance at the Morosco Theater, Los Angeles, Cal., in the comedy Our Wives, has proven such an unqualified success and the demand for seats has been so heavy that Manager Morosco continued it for a second week.

THEATER MEN AND PANICS

Meet Fire Commissioner and Discuss and Adopt Ways and Means for Prevention

Theatrical managers and owners of picture houses were in special conference one day last week with Fire Commissioner Johnson at Fire Headquarters in this city, to discuss plans for reducing theater panics occasioned by fire.

The commissioner dwelt upon the greater safety of the theater of modern construction and that it was as fireproof as it was possible to make it; that danger from fire in these buildings had been reduced to the minimum; that, however, the danger of panics always remained, and that he was anxious to eliminate this.

The commissioner submitted a large poster of which the following is a sample. It read:

FIRE NOTICE.
Look around now and choose the nearest exit to your seat. In case of fire walk, not run, to that exit. Do not try to beat your neighbor to the street.

"I offer this as a suggestion," said Commissioner Johnson. "At the beginning of the theatrical season I suggest that a fireman with this printed placard in his hand walk before the curtain just before it goes up for a performance and hold the placard before the audience and then disappear quietly. He need not speak, for the audience would read the placard and understand."

The commissioner suggested that in picture houses the warning poster should be flashed upon the screen, and Mr. Klaw thought it advisable to print it on programmes above the cast. He also advised that fire drills be held by the ushers at least twice a week. The others agreed, and Chief Guerin, of the Bureau of Fire Prevention, said he would formulate a set of rules for ushers and put them into effect at once.

It was decided to print the warning placard on the programme.

ROWLAND AND CLIFFORD COMPANIES

The following is the roster for the companies which Rowland and Clifford will send out this season on the Stair and Havlin time:

The Rosary—Harrison J. Terry, Allen Leiber, Billie Champ, Mabel Haven, George C. Roberson, Claudia White, Grace Reading, J. M. McGuire, Garry Gotschall.

The Divorce Question—Louis Hollinger, Douglas Lawrence, Barbara Douglas, Charles Burnham, Dave S. Hall, Beth Hamilton, Leo Du Mont, William Clayton, Thos. L. Veile, Jeanette Lucas.

One Woman's Life—Albert Phillips, Lelia Shaw, George Tripp, George Dayton, Gracia Faust, Eva Baynes, Millie Stevens, Ruth Haser, Charles Miller, W. D. Burroughs, Frank Anderson.

A Romance of the Underworld—Gordon Hamilton, Lawrence Atkinson, Dave Henderson, Josephine Worth, Sydney Platt, Donna Lee, Mark Ellison, Al. Gertzler, M. H. Gibbons, Norman Phillips, Halworth Stark, Orrin T. Burke, William Morrisey, William F. Pfarr, Georgie Edwards, Ralph Thorne, C. E. Kempton.

The Cost of Living—Fanny Mathias, Eleanora Rella, Caroline Pearse, Eleanor Otis, Earl Ross, Clyde Bates, Art Elmore, William Conners, G. Glen Wallis, Frank Anderson.

Don't Lie to Your Wife—Dave Lewis, Daniel Sullivan, Billy Gillette, Clifton Atwood, Martin Franklin, William Shields, Harry Ellis, Edwin Lefler, Edna Roland, Eleanor Fry, Nellie Kempton, India Ramar, Beatrice Kelch, Buddy Lamar, Betty Gillette, Virginia Marshall, Anna Schaefer, Fritzi Van.

LIEBLER ENGAGEMENTS

A cablegram from George C. Tyler announces the engagement for Joseph and His Brethren of Celia Storm, the young English dancer who has appeared with such success with Sir Herbert Tree at His Majesty's Theater, London. Violet Romer has made so great a hit in Berlin that she has begged off from her contract this year. Miss Storm was Louis N. Parker's own choice as her successor.

John Blair, who has been leading man for Mrs. Patrick Campbell, Nazimova and other leading stars, will play Count Antoni in The Garden of Allah. Lawson Butt, the English actor who played the part of Boris last season, resumes that role.

Pell Trenton, who played the juvenile lead in the all-star Oliver Twist last season, joins May Irwin's company in Widow by Proxy. Arthur Curtis, a young English character actor, will accompany Cyril Maude to America this Fall, playing the roles in Mr. Maude's repertoire of plays that he originated.

Violet Heming will again play the heroine in Disraeli with George Arliss, with Margaret Dale as the Russian spy and Mrs. George Arliss as Lady Beaconsfield.

TWO DIRECTORS FOR MUSICAL PLAY

Her Little Highness will be given its first hearing about Sept. 8 at the Tremont Theater, Boston. For the first time since the days of the old Charles Hoyt comedies, Julian Mitchell, to whose direction the gayety of the Ziegfeld Follies for the past few seasons has been attributed, and George Marion, who has been credited with much of the effectiveness of The Spring Maid, The Merry Widow, Madam Butterfly and other successes, are working together for spectacular results. Max Bendix has been chosen as director of harmonies.

Werba and Luescher will present Mizzi Hajos in the title part. They have surrounded her with a cast including Wallace McCutcheon, James Davis, Neil McCay, W. J. McCarthy, F. J. Tyler, Louise Kelley, Ethel May Davis, Delia Niven, Beatrice Esmond, and May McCarthy.

MAUDE LEONE
STOCK FEATURE
Empress Theatre Vancouver, B. C.
LORIN J. HOWARD
LEADING MAN
Keith's Theatre, Toledo, O., until September 1st.

MUSICAL STOCK PLAYERS PACKARD THEATRICAL EXCHANGE PLAYERS
A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

THE ARRIVAL OF A NEW PLAYWRIGHT

(Continued from page 3.)

When we returned to our aisle, we found one of the dress-suited denizens of Broadway in Ballard's seat, and that personage hesitated a moment before he rose. But he did rise, and we sat down for two more acts, similar in feeling to the first. The audience liked the play, but both of us felt that things were not as they might have been, and as we strolled out at the end Ballard was unusually quiet even for a quiet man with a drawl. I asked him if he wanted to go to a restaurant to wait until the morning papers came out, and he answered, "No, thanks. I've got an appointment with another manager to-morrow, and I want to have my head clear. Then he won't slip anything over on me." I saw that he wanted to be alone, and said "Good-night."

Next morning at breakfast I read the newspapers with a great deal of pleasure, for seven out of the nine were favorable. Down in Ballard's room I found him clipping out a set of reviews for his parents in Nebraska, and another set for Professor Baker. He chuckled as he picked out the two criticisms that implied his training in Harvard had resulted in an amateurish play, and he remarked, "Professor Baker won't sleep for two nights after he reads these."

After awhile he acknowledged that he had felt the night before that the fate of the play was very much in doubt, and after we parted he had strolled over to Fifth Avenue and down to Madison Square, where he sat with the "benchers" for more than an hour. And then, having decided that even if the play was a failure, he still had a little better luck than the men around him on the benches, he went home to bed. He was prepared to go back to the Edward MacDowell farm at Peterboro, N. H., in a few days and begin work on a new play.

The morning's verdict pleased him, but it failed to disturb that ballast of common sense. His slow comment was, "I'm going to wait a day or two until I see what Mr. Brady wants to change in the play. I see several chances to improve it. When he's satisfied I'm going back to the country. It's a great place to work up there."

DAVID H. WALLACE.

GILBERT MEMORIAL MOVED

Stained Glass Window Commemorating Actress Goes to Hamilton Grange Church

Seven years ago a stained memorial window to Mrs. Gilbert, the actress, was unveiled in the Bloomingdale Reformed Church, on the west side of Broadway, between 106th and 107th Streets. Last April the church was sold, but the classic retained possession of the Gilbert window and several other memorials. It will now be transferred to and placed in the Hamilton Grange Reformed Church at Convent Avenue and 149th Street.

This window, by the late John La Farge, has been acknowledged by experts to be one of the finest examples of modern stained glass work in this country.

Mrs. Gilbert had been a member of the church for more than seventeen years previous to her death in 1904.

The only other memorial window in this country, to the memory of a member of the theatrical profession, is that to Edwin Booth in the Church of the Transfiguration, better known as "The Little Church Around the Corner."

PARK MANAGER MARRIES ACTRESS

Charles Sachs, manager of Hollywood Park, Baltimore, and Ollie Adams, a former actress, were married in this city on Aug. 21, after which the bride and groom left for Fall River, Mass., to remain a week. Mr. and Mrs. Sachs will make their home at Hollywood.

JULIAN L'ESTRANGE DISABLED

Owing to a stubborn attack of acute muscular rheumatism, which rendered him helpless for the past week, Julian L'Estrange was obliged to relinquish the principal role in Where Ignorance Is Bliss, which Harrison Grey Fiske is to produce at the Lyceum to-morrow evening. A hurried canvassing of the well-known actors immediately available resulted in a telegram which interrupted the Summer vacation of William Courtleigh at Siasconset, who, after the exchange of another wire or two, boarded a train at 6 A.M. last Wednesday, arriving in New York that night. He was met at the station by the stage-manager bearing the part, an extraordinarily long one, and Mr. Courtleigh at once plunged vigorously into rehearsals.

HOME FOR ACTORS' CHILDREN

The fact that many players are happily married and have two or three children isn't generally heralded with the same noise as other facts in their lives. To the touring players the care of their children during their traveling season is a problem which other parents are seldom called on to solve. What do they do with their children? Have grandma take care of them? Happy children to have a grandma. But many haven't. To meet such emergency a unique announcement appears in this issue. A lady advertises that she wishes to undertake the care of a few young girls, daughters of professionals, and give them the home and attention their parents are unable to bestow by reason of their wanderings. Her own children are excellent proof of her fitness for such responsibility, and the fact that her home is a most popular visiting place for young folks indicates she knows how to win the youthful heart. She believes there are many parents in the profession who would appreciate such care of their children, and is considering having a large house built later, specially adapted to the purpose, which would afford advantages and greater enjoyment for the larger number.

SLEZAK MAY FACE CRIMINAL CHARGE

According to a Munich news item, a charge of criminal negligence is in preparation by the authorities against Leo Slezak, the New York Metropolitan Opera House tenor, in connection with the drowning of Fritz Sturmfeld, the Leipsig comic opera tenor.

It is alleged that Slezak's boat violated the law, both in that it had no airtight compartment and also that it contained water at the outset of the trip. The authorities claim that Slezak had been repeatedly warned against taking the craft out on the lake in that condition. Slezak himself clung to the boat till rescued, while his companion sank.

TRUE ECONOMY

True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the end. Don't buy the theatrical trunk that is cheapest to buy. Buy the one that is CHEAPEST TO KEEP. Buy the lightest, to lessen your excess baggage expense; the strongest, to stand the rough use (and abuse) it's bound to get, and the most serviceable, to insure many years of service.

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FROM CHICAGO

Trio of Openings Set
Season Going at Full Speed.
Three More Next Week.
"Stop Thief" Enters Grand
As "Tik-Tok Man" Departs.
"Within the Law" a Winner.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, Aug. 26 (*Special*).—Three openings are scheduled for this week, with the ardent hope that there will be no closings to follow. The new La Salle will be reopened by Harry Askin with A Trip to Washington. This is a modernized, musicalized version of Hoyt's A Texas Steer, the modernizing being done by Henry Blossom and the musicalization part being accomplished by Ben Jerome, who will direct the orchestra. The La Salle is all new but the walls, and they are left to tell the story of other musical triumphs to come. In the cast are Ada Meade, Katherine Stevenson, Dame Byron, Rose Winter, Mabelle Baker, Hapley Holmes, Arthur Stanford, Harry Fern, William Halligan, Charles Mast, George S. Trimble, and Samuel Sandgran.

The Tik-Tok Man of Oz departs eastward, and westward to take its place at the Grand Opera House comes Stop Thief, Carlyle Moore's farce that declined to do any stopping in New York last season. The cast of this ultra-lively farce is much the same as that which carried the piece to success in New York. It includes Frank Bacon, Mary Ryan, Sam Hardy, Thomas Findlay, James C. Marlowe, Vivian Martin, Ruth Chester, Percy Ames, and Elsie Scott.

The Princess, which last season jumped into remarkable popularity under the reign of Manager Doyle, reopens with Philip Bartholomae's farce, called Little Miss Brown. In the co. are Madge Kennedy, Albert Brown, Ned Sparks, George Pauncefote, and Elsie Hitz.

Next week there will be another triplet of openings, the Auditorium getting under way with The Whip, the Illinois opening with The Lady of the Slipper, and the Garrick offering The Road to Happiness, with William Hodge.

Within the Law, with Margaret Illington, is still pulling crowded houses at the Olympic. So insistent has been the demand for tickets that the management announces three matinees a week.

The Elixir of Youth seems to have taken some of its own medicine at the Cort, for the run appears just to have started. Winifred Kingston has joined the co. in the ingenue role.

The Belles of Beauty Row are lined up at the Columbia. The Majestic headliner is Bertha Kalich in the well-known playlet, A Light from St. Agnes. Jean Murdock, in Blackbirds, by Harry James Smith, claims top honors at the Palace. Tempting vaudeville bills are offered at the Colonial, the Great Northern Hippodrome and McVicker's.

Among the pictures, the Garrick shows the Captain Scott photographs; the Joe Howard has Quo Vadis, and Orchestra Hall offers Les Miserables.

The new progressive burlesque circuit gets going with its South Side playhouse, the new Englewood Theater on prosperous West Sixty-third Street.

Among the other attractions are: Life's Shop Window at the Imperial, Don't Lie to Your Wife at the National, and The Wolf at the Victoria. The weather continues fine for the suburban resorts, which have done mighty well this Summer.

LITTELL MCCLUNG.

FROM WASHINGTON

Both Stock Companies Present
Dramatizations of Novels
By George Barr McCutcheon.
"Trilby" is Offering for
Final Week of Columbia Stock.
Burlesque Season Under Way.

WASHINGTON, Aug. 26 (*Special*).—Novelist George Barr McCutcheon has had the distinction during the past week of having two of his plays presented by the stock companies of Washington—Brewster's Millions by the Columbia Players and Beverly of Graustark by the Poli company.

Helen Holmes, in the leading role of the Columbia's production, won strong praise. Carl Anthony's stage presence and as intelligent interpretation of the part of Prince Dantan scored. Stanley James, Everett Butterfield, Jessie Glendinning, and Marie Drofnah merit commendation. The current week's offering is Sardou's Divorcons.

Brewster's Millions ably held up the good record of the Poli players. Paul McAllister registered a solid success in the part of "Monty", Brewster. Louise Kent, a strong favorite last season, has returned and was given a royal welcome. Imetta Jewell, Mark Kent, Frank Shannon, Thomas Sullivan, Gertrude Bondhill, and Helen Tracy were strong in the support. The current week's offering is Trilby.

Manager Fred G. Berger, of the Columbia Theater, accompanied by his wife, sailed for Hamburg Aug. 12. Mr. and Mrs. Berger will spend a two months' vacation in Europe. Frank B. Metzerott, president of the Columbia Theater Company, has returned to Washington after an eight weeks' tour abroad.

The burlesque season at the Gayety Theater is now in full swing. The opening week finds crowded attendance. George P. Murphy heads the Broadway Girls, a burlesque organization considerably above the average. In the olio Fowler and Chapman, Frank Wakefield, Lillian Armstrong and Mabel Wyatt, and Billy Armstrong in specialties were repeatedly encored. The current week's offering is the Social Maids, with George Stone and Etta Pillard as particular stars.

Twelve of coming attractions are: Life's Shop Window at the Imperial, Don't Lie to Your Wife at the National, and The Wolf at the Victoria. The weather continues fine for the suburban resorts, which have done mighty well this Summer.

LITTELL MCCLUNG.

her Fall and Winter season commences, with Al. H. (Mets) Wilson in his new comedy.

The Lyman H. Howe Travel Festivals at the Columbia Sunday nights during August attract crowded audiences.

JOHN T. WARDE.

FROM LOS ANGELES

"The Traffic," Said to Be
More Lurid than "The Lure,"
Coming Soon to Los Angeles.
Play by Smith and Mapes,
"6 Washington Square," Tried
Again by Stock Company.

LOS ANGELES, Aug. 26 (*Special*).—Last week's offering at the Majestic was the Alaska-Siberian film for the third return engagement. The city is still talking about John Mason's wonderful hit at this house in As a Man Thinks week of Aug. 17.

The Burbank is showing Madame Sherry for the sixth big week, and the end is not in sight.

The Morosco Stock company, with Henry Kolker in the lead, produced last week 6 Washington Square, the new comedy by Winchell Smith and Victor Mapes, which was first produced last Winter in stock in Hartford and a short while ago in Rochester by a stock organization. Our Wives had good business for two weeks at the Morosco.

John Rafferty, manager of The Traffic, is arranging for a season of this much-discussed drama here.

Oliver Morosco has left for Chicago, to take charge of The Elixir of Youth company, and incidentally he will make some changes in The Tik Tok Man, which will leave the latter city soon.

Charles Faelton, the celebrated pianist of Boston, was entertained locally by some of our prominent people, and given a welcome by the Gamut Club Aug. 19.

Mr. David Hartford, recent stage director of the Burbank, is now director of the Broncho and Kay-Bee Moving Picture Company.

Miss Ruth Garland, a recent graduate of the Egan Dramatic School of this city, has accepted a role in The Pen o' My Heart company in New York.

Mr. Forrest Stanley, of the Burbank Stock company, will join The Elixir of Youth company in Chicago, returning to the Burbank Theater here in a few weeks.

DON W. CARLTON.

FROM BOSTON

Hub Likes Olive Wyndham and
"What Happened to Mary."
Quartette of Theaters Open
Doors in Boston This Week.
Mary Young, Drafted by Gotham,
Is Replaced by Doris Olson.

BOSTON, Aug. 26 (*Special*). — Olive Wyndham's charm and capital acting of Ed. M. Kimball, Charles Miller, Kate Jepson, and Frank B. Montgomery are making What Happened to Mary a popular success at the Majestic, where it will stay several weeks.

Sam Bernard in All for the Ladies opened at the Shubert last night.

The Quo Vadis pictures will remain at the Tremont until Sept. 13, when the regular season will begin with the Channing Pollock-Reginald de Koven musical play, Her Little Highness, based on Mr. Pollock's book, Little Queen. Mimi Haines plays the little queen, and will be seen with interest, as she has never before appeared in Boston.

The opening of the Plymouth, with May Irwin in Widow by Proxy, has been moved forward to Saturday of this week. On the same night Mackyn Arbuckle in The Merry Martyr opens the Colonial. Friday night John Craig reopens the Castle Square with his stock company in a revival of London Assurance. On Labor Day come two other openings, Hanky Panky at the Boston, and H. B. Warner in The Ghost Breaker at the Park.

Doris Olson will be the leading lady of the Castle Square company during Mary Young's absence in Believe Me, Xantippe.

When the Courtin' a musical version of Quincy Adams Sawyer, is produced at the Boston Sept. 15, Betty Barnicoat, who has been playing one-act pieces at the Bijou, will have one of the leading parts.

Miss Herniman's disappointment over the American reception of her company evidently does not include Boston. The Manchester Players drew pretty well at the Plymouth.

Director Henry Russell, of the Boston Opera company, is conducting a brief season of opera at Varese, Italy beginning Saturday night. The engagement is more or less impromptu, Varese being a Summer resort at which Mr. Russell and a number of the singers of the Boston company happen to be staying.

Tremont Temple is for the time being a picture theater. The Les Miserables films opened there to-day.

FORREST ISLAND.

FROM PHILADELPHIA

PHILADELPHIA, Aug. 26 (*Special*).—The old Walnut Street Theater, now having W. Dayton Wagefarth as the resident manager, will begin its 1913-14 season next week with a production of The Fire Fly. It will be produced at popular prices, it being the policy of the Walnut to give well-known shows at reduced prices.

Keith is presenting better bills than ever, and last week Black Birds, one of Jesse Lasky's new acts, was given much applause. It proved an ideal piece for Jean Murdoch and William L. Gibson, while Ward and Curran in the Stage Door Tender was given quite a hand. Philadelphia Billy Rogers, in a musical act, got quite a reception, while Sophie Tucker in her ragtime songs, the Meister-Singers, Will and Kemp, as well as Smith and Cook and Marie Brandon helped to round out a very meritorious bill.

Announcement was made last week that Ralph Edmunds, of New York, formerly business-manager and press representative of the Metropolitan Opera House, has been selected to manage the Philadelphia Orchestra, succeeding Harvey M. Watts. Mr. Edmunds has written many articles pertaining to the drama, and his presence in this city will be welcomed in dramatic as well as operatic circles.

The Nixon-Zimmerman split, first forecasted in this column, will be found covered in the other columns of this issue of THE MIRROR.

J. SOLIS-COHEN.

SALT LAKE CITY

At the Utah Theater, week of 10, Charley's Aunt was presented by the regular stock co., headed by Robert McKim and Alice Fleming. In this case, Richard Vivian and J. Frank Burke, by excellence of their work, divided honors for first place. Beatrice Banyard, Fanchon Everhart, and Beulah Correll were each good.

At the Empress, week of 10, Porter J. White and co., Emma Francis, the Booth Trio, Hibbert and Kennedy, Pisano and Bingham, Morris and Beasley.

Ada Dwyer has been compelled to spend several days in the hospital.

Willard Mack and Marjorie Rambeau are preparing for a short engagement at the Orpheum, and will then move to the Utah Theater for a long run. Their turn at the Orpheum will be Mack's own playlet, Kick In, and the opening bill at the Utah will be Hawthorne, U. S. A.

Dick Ferris and his wife, Florence Stone—both prime favorites here—stopped off for a few days on their way East.

The Salt Lake Theater opened 21 with John Mason in As a Man Thinks.

G. B. JOHNSON.

DATES AHEAD

(Received too late for classification.)

BLINDNESS OF VIRTUE (William Morris): Montreal, Can., Sept. 1-6.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Indianapolis, Ind., Sept. 4-6.

CANDY SHOP (Anderson Gaiety Co.): Cleveland, O., 28-30.

DOUBLE CROSS, THE (H. H. Frazee): Chicago, Ill., Sept. 7—indefinite.

EARLE STOCK (L. A. Earle): Portland, Ind., Sept. 1-6, Goshen 7-13.

FLETCHER, ISABEL, PLAYERS: Vancouver, B. C., Can., Aug. 25—indefinite.

HACKETT, NORMAN: Buffalo, N. Y., Sept. 1-6.

KINDLING (United Play Co., Inc.): Indianapolis, Ind., Sept. 1-6.

LEWIS, DAVE: Chicago, Ill., 31-Sept. 6.

LONG, FRANK E., STOCK: Manston, Wis., 1-6, Berlin 7-13.

MONTE CRISTO (Wallace and Collins): Millville, Minn., 31, Wanamingo Sept. 1, Kenyon 2, West Concord 3, Mantorville 4, Dodge Center 5, Mankato 6, 7, Arlington 11.

ONE DAY (Cone and Fitchett): Springfield, Mass., 28-30.

POLLY OF THE CIRCUS: Baltimore, Md., Sept. 8-13.

RED ROSE (John C. Fisher): Springfield, Mass., Sept. 1.

STAHL, ROSE (Henry B. Harris, Mgt.): Detroit, Mich., Sept. 1-6.

SUNNY SOUTH (J. C. Rockwell): Peterboro, N. H., Sept. 1, Gardner, Mass., 2, Shelburne Falls 3, Turners Falls 4, Hinsdale, N. H., 5, Wilmington, Vt., 6, Putney 8, Springfield 9, Windsor 10.

THELMA (Henry W. Link): Winona, Minn., 31, Chippewa Falls, Wis., Sept. 1, Augusta 3, Glenwood 4, New Richmond 5, Spring Valley 6, Arcadia 8, Whitehall 9, Reedsburg 10.

INFORMATION WANTED

For important biographical purposes the middle names of the following three men are greatly desired: William B. Wood, of Philadelphia, partner of the elder Warren; L. A. Sherwell, of the Boston Museum and Boston Theater companies; John B. Studley, who played Jacques in The Two Orphans. Anyone having this information will confer a favor by addressing the undersigned at 201 Columbus Avenue, Boston, Mass.

PRESCOTT ISAAC.

ACROBAT PLUNGES TO GROUND

"Jimmy" Shelben, trapeze performer with the Barnum and Bailey show, while making a thrilling leap from a swinging trapeza, before an audience of 7,000 people, at Des Moines, Ia., Aug. 14, caught his partner's hand for a moment, then lost his grip and fell forty feet to the bare ground. He struck on his head and shoulders and lay limp and still. Attendants picked him up and hurried him out of the arena before most of the audience knew what had happened. Show people insisted later he was not seriously hurt.

Dillon M. Deasy, who was with Maude Adams in Peter Pan last season, has signed with Thomas A. Dixon for The Leopard's Spots. Mr. Deasy will create the role of Dr. Shelby, the heavy.

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WE are offering for sale, at a price very much below its actual value, our private car "Saskatchewan."

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HOME FOR PROFESSIONAL'S CHILD

I've a modest suburban home on a hilltop among the trees. I would like to take two or three girls, daughters of professionals who are on the road more or less, and give them a real home. They would receive the same care and attention accorded my own daughter, aged 13, who is a happy kiddie, physically and mentally healthy. There is an excellent school in the town, and, if desired, special instruction in music, dancing, etc., can be arranged for. Nothing luxurious is offered—just a thoroughly good home and freedom from undesirable influences. For particulars address **L. A. T., Dramatic Mirror.**

NEWS of OTHER CITIES

BROOKLYN

Edna Showalter, of grand opera fame, made her appearance at the New Brighton Theater Aug. 18-23, and was easily entitled to the stellar honors. Pauline Welsh, Bud Fisher, cartoonist; Linton and Lawrence, Pie and Ollie Walters, Williams and Segal, Eugene O'Rourke and Nellie Altimus, and others were among the long list of entertainers.

An unusually elaborate bill was presented at Henderson's Music Hall. William Hawtrey in Old Nick and co. was easily entitled to the honors. The remainder of the bill included Billy Good and Belle Ashlyn, George Felix, assisted by the Barry Sisters; the Six Musical Spillers, Elsie Ward, Fred Warren and Mike Cooley, and Peplam and Goldie.

Members of Keith's Bushwick Theater Stock co. closed a very successful Summer season at that playhouse Aug. 23 with The Wolf. The majority of the members of that organization will return to their respective engagements at the Crescent, Gotham, and Greenpoint theaters. Enid May Jackson will head the new co. at the Greenpoint Theater to be managed by Al. Treberg.

Noel Travers has returned to the Grand Opera House. He opened on Aug. 23 with an elaborate production of Arizona. Phyllis Gilmore has been re-engaged as leading woman with George Carlton, Maxine Miles, and other members of last season's co.

The Bushwick Theater opened its regular vaudeville season Aug. 25 with a gala array of headliners. The theater will be under the management of Benedict Blatt.

Miss Evelyn Watson and Norman Wendell, who have been summering in Brooklyn, have been re-engaged, and will open the season with the Malley-Denison Players at Fall River, Mass.

J. LAROY DAUS.

BUFFALO

The Pinafore Kiddies created a favorable impression at Shea's Aug. 18-23. Catherine Countiss is booked to head the bill here 25-30.

The regular theatrical season at the Star will be opened with Damaged Goods Aug. 25-27.

The Lady of the Slipper Aug. 28-30.

Neil O'Brien's Minstrels will open the season at the Majestic Aug. 25-30.

The Honey Proof Girls started the season at the Lafayette to good business Aug. 25-30.

J. W. BANKER.

ROCHESTER

Harry Fox, Billy McDermott, and John F. Conroy divided headline honors at the Temple the week of Aug. 18. The same week at the Family saw three members of the Vaughan Glaser Stock co. which played here all Summer, taking the headline honors in a comedy sketch, Poor Mother. The players were Harry and Kate Johnson and John Gardiner. The balance of the vaudeville bill was strong.

Al. G. Field's Greater Minstrels at the Shubert Aug. 22 and 23, proved greater and stronger than ever in their appeal to the audiences. They played in opposition to the ever-popular George (Honey Boy) Evans's Minstrels, who drew well at the Lyceum Aug. 18-23.

Madame Fenny Lipsin, the Jewish actress, was warmly welcomed in her return engagement at the Shubert Aug. 16. She appeared in The Holy Song.

There was good attendance at Ontario Beach Park all last week, the Children's Free Dispensary sharing in the receipts.

The Gordon, Colonial, and Victoria are offering feature photoplays.

Al. Reeve's Beauty Show opened at the Corinthian Aug. 23.

ROSMER HOGAN.

PROVIDENCE

At Keith's Aug. 18-23 the Albee Stock co. was seen in a Message from Mars, and new laurels were gained. Louise Overman played with distinction, and is admirably supported. Chesbro, Aug. 25-30.

Billy Watson and The Girls from Happyland opened the regular season of burlesque at the Westminster Aug. 16, and continued through the week Aug. 18-23.

The regular season of vaudeville will be inaugurated at Keith's Sept. 8.

A Woman's Way will be the opening attraction at the Empire, which will again be represented by a stock co. during the season. The season will open Labor Day.

Ralph Morgan, who was especially engaged for a role with the Albee Stock co. in Madame X, has been retained by Manager Lovenberg, and will continue with the co. for the balance of the short season.

The Million has been selected for the closing attraction for the Albee Stock co. at Keith's Sept. 1-6.

The Bubblefield Trio of Acrobats featured during the week at Crescent Park.

Colonel Harrington reports one of the best seasons to date at his Rocky Point Resort.

H. F. HYLAND.

DENVER

At Elitch's Gardens the bill Aug. 17-23 was The Grain of Dust. Miss Herne was seen to due advantage as the stenographer. Lewis S. Stone played Frederick Norman in a forceful, convincing manner. Of the others, Ben Johnson, Lynn Pratt, Pedro De Cordoba, Miss Justine Wayne, and Miss Jean Shelby demand commendation for their fine work. The plays for the remaining two weeks of the season are Smith and The Woman.

On Sept. 7 the Tabor opens its doors with Ben Johnson, now at the Gardens, starring in Only the Law. The cast will be largely composed of stock players now in town and will include Ralph Morgan and Jean Shelby. The company will tour eastward.

Lakeside offered for the week Aug. 19-24 A Man's World. Maude Fealy was excellent as Frank Ware. James Durkin was admirable as the man scorned, Miss Garia Mravian is a typical member of the Latin Art Quarter. Master Leslie Mercer did well as the child. Altogether it was a satisfactory and pleasing offering.

Thursday matinee, Aug. 21, Mrs. Margaret Fealy offers at Lakeside her Juvenile Players in Little Lord Fauntleroy. The cast includes such youngsters as Dorothy MacKay, Randall O'Neil, Cecil Jones, Gail MacKay. These children were seen in the same play at the Auditorium during the regular season, and a few weeks ago gave a creditable matinee of Merchant of Venice. The skill of Mrs. Fealy in coaching children is finely evidenced by the present pupils.

The Orpheum season is in full swing. The headliner is Zelda Sears in The Wardrobe Woman. It is a clever farce and Miss Sears is seen at her best. The rest of the bill is interesting and up to the standard of this house.

At the Broadway the photodrama Quo Vadis holds the screen for ten days.

The bull fights, in which the bulls were protected from injury by cork collars, did not draw heavy attendance at Lakeside last week. Several matadors were tossed by the animals, however, so those who went for excitement were gratified to that extent.

Mr. Joseph Newman, an entertainer of enviable reputation in Colorado, opened his annual road tour Aug. 18. This tour will last fifty-five nights, and include all the prominent cities and towns in Colorado and Wyoming. The co. includes, besides Mr. Newman, Misses Anna Fowler, Elfida Anderson, Ruth Gilbert, Sarah Hunter. They offer a concert programme, including several playlets.

Friday symphonies at Lakeside and Elitch's drew fine houses, but music lovers regret that they occur on the same day, so that one is forced to a choice between such excellent programmes.

GRANVILLE FORBES STURGIS.

PITTSBURGH

Freckles was the offering at the Lyceum Aug. 18-23, drawing good houses. The presenting co. was a good one, but the dramatization of Mrs. Porter's delightful novel is somewhat disappointing. The Confession follows.

The bill at the Hippodrome week of Aug. 18 was a splendid one, headed by the Eight Berlin Madcaps.

The Pitt will open Saturday night, Sept. 6, headed by Mary Hall and Robert Gloecker.

Quo Vadis is photoplay at the Nixon continues indefinitely. From the Manger to the Cross began its third week at the Liberty Aug. 18, and is doing good business. The Indian drama, Hiawatha, at Squaw Run, is running in its fifth successful week.

The Davis Players at the Grand were seen in The Man on the Box week of Aug. 18, which proved very pleasing entertainment. The Virginian Aug. 25-30.

The regular Fall and Winter season of vaudeville will reopen at the Grand on Labor Day, Sept. 1, with an anniversary bill. The Davis players, at present housed in the Grand, will return to the Duquesne.

The Queens of Paris entertained at the Gayety Aug. 18-23. The Broadway Girls is the next attraction.

DAN J. PACKINER.

ST. PAUL

Wright Huntington achieved a distinct triumph as Norman in A Grain of Dust at the Metropolitan Aug. 17-23. Earl Lee and Irene Summerly did excellent work. Regular season opened with The Tik-Tok Man of Oz Aug. 24-30.

Chauncey Olcott Aug. 31-Sept. 6.

Vindication, played in a masterly way by Frank Keenan and Mae Barnes, at the Orpheum, Aug. 17-23, is an effective headliner. The balance of the bill was above the average.

At the Empress The Mission Garden, which the "big time" knew as California, was the headliner.

The Shubert will reopen Aug. 31-Sept. 6 with Oscar Firman in Doctor De Luxe. Wright Huntington will begin a forty weeks' stock season Sept. 7. Raffles will be the opening bill in his attempt to take the hoodoo off the Shubert.

The Orpheum staff this season is as follows: E. C. Burroughs, manager; John J. Kelly, press representative; Harry D. Giblin, treasurer; Roy Lloyd, assistant treasurer; Fred Albrecht, musical director; J. J. McLindon, stage-manager; Charles Lundahl, house superintendent.

Campbell Stratton and his wife (Emily La Febvre), who have been summering at Forest Lake, have left to join a stock co. at Wichita, Kan.

When W. P. Cullen leaves Minneapolis to eliot Oscar Firman in Doctor De Luxe to the Western Coast, he will miss those joy rides with Bess Rainbridge. They invariably watched the proceeds enter their theater from the seat of their automobile.

The Shubert staff: Frank C. Priest, manager; R. C. Langvay, just back from California, treasurer; H. D. Carlos, advertising agent; Con Lens, stage-manager.

JOSEPH J. PRISTER.

ST. LOUIS

The American Theater opened on Aug. 7 with a very competent production of The Price She Paid. Due to the extremely hot weather business was not very good. The Shepherd of the Hills Aug. 18-21 proved popular. Harold Nelson as Dan Howett, E. C. Sprague as Grant Matthews, and Jean Ward as Sammy Lane were very good.

Hatch and Beatty's Mirth Makers in Girls and Co. proved an excellent drawing card at the Gayety Aug. 18-21.

Joe Welch in Millionaires for a Day proved a successful offering at the Standard Aug. 18-21. Lee Hilton scored. Adele Archer, G. W. Banker, Zella Clayton were among those who pleased. Julia Nash and co. in Her First Case, proved a very good headliner at Forrest Park Highlands Aug. 18-21.

The Stanley Stock co. opened at Morrison's Aug. 18-21 to excellent business in Under Arizona Skies. Mr. Stanley is supported by a very competent co.

VIVIAN S. WATKINS.

CINCINNATI

The Olympic, the new home of progressive burlesque, was the first theater to open for the season. Tom Sullivan's Monte Carlo Girls began a week's engagement matinee Aug. 17. Featuring Harry Welch. Business has been good from the start, which shows that burlesque will flourish as well in the downtown district as on upper Vine Street. Blanche Baird's Big Show week of Aug. 24.

Other openings are the Walnut, with matinee Aug. 24 with The Man from Home for one week. Aug. 24 with The Man from Home for one week. The Empress opens Aug. 24 with a good Sullivan-Considine bill. The new Gaiety will not be finished in time for the opening Aug. 24, so the bills will be played at the old Standard until its completion, where the Ginger Girls, with Ed. Lee Wrothe, will open for a week Aug. 24.

The openings of the big houses, the Grand and the Lyric, are announced for early and mid-September, the Grand opening first, Sept. 7, with The Candy Shop, to be followed by the new K. and E. production of The Winning of Barbara Worth. The Lyric opens a week later with The Tik-Tok Man of Oz. The bookings for these theaters will be on a less competitive basis than last year, when for many weeks business was bad at either one or the other on account of strong rival attractions being brought together.

The Summer vaudeville season at Keith's came to an end Aug. 16. For a preliminary bill the Quo Vadis films open for a week Aug. 24, to be followed immediately by the opening of the regular high-class vaudeville season.

Good attractions are booked for the closing weeks of the parks. At the Zoo, Ellery's Italian Band opened for an engagement Aug. 17 that continues to the end of the season on Labor Day.

Sunday, Aug. 17, was Irish Day at Coney Island and never in the history of that resort have the crowds been bigger. Harvest Home is announced for 31-33.

Things are still booming at Chester, and will so long as the hot weather continues, what with the bathing beach, the vaudeville and numerous attractions and concessions. The Chester Annual Carnival opens Sept. 1-14 and big preparations are being made for the closing of the season at that date. The Chester cabaret is one of the feature attractions.

The motorcycle races in the Motordome at the Lagoon have been resumed, and this, together with the naval battles on the lake, is keeping up the patronage at that resort.

The Cincinnati Symphony Orchestra returned home from its Eastern tour and opened a return engagement at the Orpheum Aug. 10.

For the coming season at Heuck's this old-time melodrama house will be the home of popular vaudeville, opening Aug. 24. Since the decline of popular melodrama this historic old theater has had several policies tried on, from movies to vaudeville, with varying success.

The Lyman Howe Pictures are at the Lyric for a month, opening Aug. 17 and continuing until the regular season.

JOHN REDHEAD FROOME, JR.

EDMONTON

At the Empire The Little Parisienne, featuring Valerie Series, had the top place Aug. 11-13, and scored nicely.

Minnie Palmer and a co. of twenty in Mr. Greene's Reception and the Four Marx Brothers, presenting Hi Skool, divided the honors at Pantages's the week of Aug. 11.

The Permanent Players in My Friend from India did good business the week of Aug. 11 at the Lyceum. William Yule scored in the name part.

The Edmonton Industrial Exhibition and Summer Race Meeting Aug. 11-16 was the most ambitious ever attempted by the association. The attendance was large.

Arthur Aylesworth, manager of the Lyceum Theater, accompanied by four Indian and white guides and eleven pack horses carrying supplies, moving picture cameras and sufficient ammunition to start a war on his own hook, has gone on a six months' hunting trip into the north country. George Aylesworth will have charge of the house during his brother's absence.

Bert Russell, manager of the Empire Theater, received a message a few days ago advising him of the death of his eight months' old daughter, Corine, of Los Angeles.

AUGUST WOLF.

CALGARY

Billy S. Clifford in a musical play, Believe Me, was the attraction at the Sherman Grand Aug. 11-15. Business good. The work of the three Weston sisters, who sing and play equally well, and Edward C. Clifford, who has a splendid bass voice, was especially enjoyable. Orpheum vaudeville Aug. 14-16.

The Lyric is still closed.

Pantages vaudeville at the Empress played to good business Aug. 11-16. The bill, which was a good one, included Rapoli, a very clever juggler; Charlie Reilly and co. in A Bit of Old Ireland; Allen and Lewis, Connelly Sisters, and Irvine Roth.

GORDON FORBES.

VANCOUVER

At the Imperial the Pollard Opera co. offered The Toymaker to fine business Aug. 11-16. The Isabel Fletcher Players open a stock engagement at this house Aug. 25. The Lawrence co. gave as excellent production of William Jossey's The End of the Trail at the Empress Aug. 11-16. Those who distinguished themselves before large audiences were: Maude Leone, Del. S. Lawrence, William Jossey, Daisy D'Avra, Howard Russell, Margaret Marriott, and Ray Collins. The Howard Players at the Avenue presented Mrs. Fiske's famous success, Tess of the D'Urbervilles to appreciative houses Aug. 11-16; Clara Beyers made the most of the title-role. The Girls and the Jockey, May Ward, Klien Brothers, Clark and McCullough, His Nerve, a well-played sketch, and the Dancing Kennedys made up the Orpheum bill Aug. 11-16. At Pantages's Menlo Moore's Sorority Days topped the bill Aug. 11-16; four well-balanced acts completed a very good vaudeville bill. Grand: Musical comedy. Recreation Park: Ringling's Circus Aug. 16 played to enormous business both shows.

Through the courtesy of Messrs. Lawrence and Sandusky, managers of the Empress, Henry W. Savage is enabled to offer his production of Everywoman to Vancouver theatergoers the week of Aug. 25. In giving the Empress over to this attraction for the week these popular managers have made a ten-strike, and their thoughtfulness will not soon be forgotten. Vancouver is all agog over the prospect of seeing this play. The Del. S. Lawrence co. will lay off for the week or play at Victoria.

William Jossey was the recipient of much praise for his contribution to the stage The End of the Trail. Vancouver liked both the play and the author.

MINNIE M. RUSSELL.

JERSEY CITY

Manager Frank E. Henderson will open his Majestic with The Common Law Aug. 25-30. He will install a new stock co., with a few of last season's favorites at the Academy of Music. The opening play will be A Girl's Best Friend, and the cast will contain Mary Louise Malloy, Charles Bellly, and James Marr of last season's co.

Molly Bawn was the play at the Bergen Airdome Aug. 18-23, where the Academy Stock co. appeared to advantage. It is a neat little Irish drama, seldom seen, and the patrons were well satisfied. Jack Morrisey and Augusta West had the leads, and were ably supported by E. D. McMillin, W. Fred Warner, Bob Crawford, William Inness, James Marr, Charles Riley, Bessie Sheldon, and Marie Clifford. It has been a successful Summer for Jay Packard and his associates. Ten Nights in a Barroom Aug. 25-30.

The Monticello Theater and the Bon Ton Theater will commence season Labor Day with moving pictures and vaudeville as usual.

A fine bill was offered at the Log Cabin and Jersey Airdome when Russell's Five Minstrels gave a classy act. The Four Musical Kates are artists, the Romany Trio is a splendid singing act, and the Six Tornadoes are daring gymnasts.

The Hudson Stock co. at the Hudson Theater, Union Hill, put on The Devil Aug. 18-23 to crowded houses, and it was a perfect presentation. Rex Barlow had the name part, and he was artistic and easy, and gracefully acknowledged the hisses. Arthur Berthelet was fine as the artist. Dean Benn as the valet gave fresh evidence of his versatility; Ruth Boyce was charming as the model; Wayne Arey and Rosalind Ivan as the Hofmans were immense; Alice Butler did the part of Madame Renden in a style that entitled her to the highest praise. All the other parts were well handled. The Wolf Aug. 25-30, which will close the stock season, the regular vaudeville season commencing Labor Day.

The headline of the bill at the Palisades Park Rustic Theater is a young woman known as the Electrical Venus in a series of fine poses. The programme also includes the Attantas, equilibrists; Fred Primrose, Roberts and Lester, Walter Brothers, the Francontollis, and Lanzhorn.

Manager E. A. Schiller's stock season commences at the Broadway Theater, Baronne, Labor Day.

Henry Wolff, advance of The Honey Girls co. on the Progressive Wheel, left here Aug. 17 to commence work.

WALTER C. SMITH.

ATLANTIC CITY

Charles Frohman's musical production for the coming season, The Doll Girl, opened at the Apollo Theater here on Monday, Aug. 18.

The skit by J. M. Barrie, What the Dramatists Want, was removed from the performance during the first few days of rehearsals after the opening. The skit was hurriedly sandwiched between two songs, and its satire lost in the burlesque method of playing it.

ARTHUR J. WALKER.

NEWARK

The Payton Stock co. presented Three Weeks at the Newark Aug. 11-23. Jeanne Towler, who enacted the role of the queen, on the road, had been engaged to play this special engagement, but was compelled to cancel her contract, and on Saturday night Manager Payton hastily secured Edna Archer Crawford, who gave a splendid performance with but one rehearsal. Claude Payton was excellent as Verlayne. The balance of the cast were: Joseph Girard, Edmond Soroghan, Harry B. Roche, William A. Mortimer, Thomas Welch, Mabelle Estelle, and Elisabeth Rathbourn. The current week will be the closing week of the Payton engagement. The Girl from Rector's will be given. The new Payton Theater is rapidly being completed, and it is hoped the new co. will open in a few weeks.

The Girl from Paris was presented at the Olympic Park Aug. 19-24. Next week, Alma.

The Gaiety Girls pleased large audiences at Miner's Theater Aug. 18-23.

Mabelle Brownell and Clifford Stork and their own stock co. open their season at the Shubert Theater Aug. 30, presenting Elevating a Husband.

GEORGE S. APPLEGATE.

SPOKANE

To date twenty-three Norwegian singing societies of the Pacific Coast have announced that they will send their best singers to the annual Sangerfortpund in the State Armory at Spokane, Aug. 30, 31 and Sept. 1. Between three hundred and four hundred singers will take part in the Sangerfest, which is one of the biggest musical events in the West. Professor Carlo A. Sperati, of Decorah, Ia., director of the Pacific Coast United Singing Societies, is conducting rehearsals.

At the Auditorium Manager Charles W. York is getting the lists of advance bookings gradually as the theatrical managers plan out the tours. For the week commencing Sept. 7 Everywoman, Adele Blood in the lead, is to be in Spokane. Manager York announces also that The Shepherd of the Hills will follow Everywoman.

W. S. MCCREA.

PORTLAND, ORE.

Everywoman opened the week at the Heilig to capacity business. Ready Money Aug. 24. Stetson's Uncle Tom's Cabin underlined.

Baker opens Aug. 31 with the new stock company. Vaudeville houses all doing fine business.

JOHN F. LOGAN.

SEATTLE

At the Moore the attraction was The Passing Show of 1912 Aug. 10-16, matinees Aug. 13, 15, and 16, which drew good business. It was a very enjoyable performance, and the hits were numerous.

The Metropolitan and Seattle dark Aug. 10-16.

Ringling Brothers' Circus Aug. 13, 14 was well attended. The street parade Aug. 14 was one of the best ever witnessed here.

At the Orpheum, Pantages's, and Empress vaudeville Aug. 10-16.

At the Colonial, Alhambra, Grand, Clemmer, Melbourne, and Clise A motion pictures and vaudeville Aug. 10-16.

BENJAMIN F. MESSERVEY.

SAN FRANCISCO

The Columbia is running to good business with Quo Vadis. The regular season will open Aug. 26 with The Mission Play.

The Alcazar has The Rose of the Rancho for its second week, business having been very good. The Wolf is to follow with the same stars.

The Cort is finishing a two weeks' run of Bought and Paid For. Charles Richman is the star with a very fine support.

The Tyrone has closed, after doing big business during its three weeks' stay. The Orpheum has Edward Davis co., the Vanias, Three Dufor Boys, Williams, Thompson and Copeland, Will Rogers, Walter (Rube) Dickinson, and Pollock co.

The Empress has had quite a card in having a marriage performed on the stage every Saturday night, and with it this week appears Grace Cameron Dorothy's Playmates.

Pantages's has big bills, playing to good business. Ralph Herz opens Sept. 1 at the Alcazar in Madame Sherry.

The Players' Club is very active for the coming season. The Amazons will be the first bill, and arrangements have been made with the Little Theater, of New York, to follow the successes of that house.

The Columbia has booked Bob Hilliard, John Drew, Mrs. Fiske, Margaret Anglin, Otis Skinner, May Irwin, and Charlotte Walker.

A. T. BARNETT.

DES MOINES

The opening week of Berchel and Princess theaters has been extremely successful.

Harry Lauder heading his all-star vaudeville show is booked for the Berchel early in the Winter.

The Time, the Place and the Girl will be the second attraction for the Princess for the week of Aug. 31.

The decorators are at work in the New Empress this week, and the Berchel and Princess look exceedingly good in their new decoration.

Heading the bill for Majestic Theater for first half of week Aug. 17 were Clara La Morle and her Big Song Birds, followed by Russell and Radcliffe, Lewis Sisters, Hall and Clarke, and Mlle. La Claire.

For the last half of week the Royal Italian Four were featured. Gladys Middleton, Kelley Downie and Willard, Elliott and Mahe, Martin and Turner.

The Great Iowa State Fair here Aug. 20-28, has a list of larger attractions than ever before.

A. HAHN.

COLUMBUS

The Olentangy Stock co., with Thais Magrane and Robert Warwick in the leads, is presenting His Excellency the Governor this week.

Maude Eburn, who endeared herself to Columbus people last Summer with her splendid character work, joins the Olentangy co. next week for the two final weeks.

The Lyceum Theater, erstwhile the High Street, opened for the season Aug. 18, entirely refurnished, with The Call of the Heart.

L. G. LATHAM.

PATERSON

The Opera House opened its season of 1913-1914 with Dockstader and Primrose's Minstrels Aug. 15, 16. The house was crowded at each performance, and the quality of the same brought forth many words of commendation. Raymond Wiley, a singer possessing a remarkable voice, was one of the features, as were the Six Brown Brothers. Manager Mark offered Kirk Brown and a well-balanced co. in Thais balance of week. The Middleman, The Wall Street Detective, Brown in Town, The Woman in the Case, and The Matchmaker. Each play was well staged and well acted. Business was good. J. T. McCauley continues to direct the affairs of the co., making his eighth year with this star. Dan McGrath in Mary's Lamb Aug. 25-27.

The Lyceum closed a four weeks' engagement Aug. 23 with Quo Vadis to fine business. The regular season opens Aug. 25 with Sold for Money. Manager Wilbur will again direct the affairs of this house for Stair and Havlin, making his second season at this house. He spent his vacation at his home in Utica.

Burlesque now reigns at the Orpheum, the differences with the Empire having been adjusted. The opening bill was Rose Sydell's co., which drew well Aug. 18-23. Johnnie Weber was the bright star of this outfit. The co. pleased. The Honeymoon Girls Aug. 25-30.

At the Empire a stock co. will be installed by Sept. 1. Will H. Gregory will be the director, and a fine co. will be secured.

The Majestic continues to offer a good vaudeville bill, augmented by moving pictures to crowded houses. Manager Walsh announces Old Home Week Aug. 25-30 with ten acts by local artists. Joseph McCoy just closed with Vaughan Glaser at Rochester, N. Y. After spending a few days at his home here, he goes to New York to open with a grand revival of The Silver King.

William Livingston has signed for forty weeks with Gus Hill's Matt and Jeff co., which opens Sept. 4 at Newburgh, N. Y.

JOHN C. BUSH.

HARTFORD

For the first time this season a musical comedy is being given at Poli's Theater, and to such large audiences that the management cannot fail to see the advantage of this sort of production for the Summer months. Madame Sherry is the attraction this week, with George Storrs Fisher in the leading role. Mr. Elton is out of the cast, preparing for a difficult role next week in The New Sin.

Tuesday night at the Hartford Theater is Country Store Night and Friday is Surprise Night; but popular as these features are, they are hardly needed to augment the audiences at this theater, which are always large.

The opening of Parsons's Theater is announced for the first week of September.

HETTIE GRAY BAKER.

GOSSIP

When The Conspiracy is produced in London it will be called The Scarlet Band.

Austin Webb has been engaged for The Winning of Barbara Worth.

Moya Mannering will play one of the principal parts in The Marriage Market.

Miss Violet Heming will again play the leading role in support of George Arliss in Disraeli this season.

Jack Henderson will be seen either in Jole or in support of Ann Swinburne in Victor Herbert's new opera, The Coquette.

Cash B. Holliday, for twenty-six years a well-known repertoire agent on the road, has been adjudged insane and taken to the State Asylum, Columbus, O.

J. R. Lorraine, having recovered from an accident, was given a farewell surprise party by his friends at Bridgeton, N. J. He is at present in Chicago with Mrs. Wiggs of the Cabbage Patch.

Holly Hollis has been engaged by Klaw and Erlanger for the part of Donna Estralita in The Merry Martyrs, Maclyn Arbuckle's new musical vehicle, which opens in Boston the end of the month.

Walter Fenner has been re-engaged by A. H. Woods to play Jose Querida in The Common Law, company 1. His characterization of this role was highly praised by the critics in every city.

Clare Weldon, who last appeared under the management of David Belasco in the role of Elfie in The Easiest Way, has been engaged by that manager for an important role in an early production.

Florence Rockwell is one of the recently returned pilgrims to New York. She has been Summering at Cape May since she closed her long season with Robert Mantell as his leading woman.

Columbia University's dramatic museum will shortly be enriched with models of famous French theaters of the past, as a result of the efforts of Professor Brander Matthews, who has returned from abroad. The latter has also secured many other important historical prizes for the museum.

M. Lou Tellegen, who will be recalled by Americans as the leading man with Madame Bernhardt during her recent tour of this country, is to appear in London in October, later returning to the United States, where he appears in a repertoire of plays in the English language.

Cario Portello, the well-known instructor of dramatic art, physical culture and dancing, was awarded a decree of divorce in the Circuit Court last week in Chicago, from her husband, Halton Powell, of Powell and Cohn, the producers. Edward J. Ader, the Chicago theatrical lawyer, represented Miss Portello.

Mona Limerick, the European actress, came over to America with some remarkable dramatic sketches which she wants to do in vaudeville, although in England she won her greatest renown in the plays of Shaw, Ibsen, Galsworthy, and Bennett. She was dissuaded, and will make her first appearance in this country in the emotional drama.

Several important eugenics dramas will be presented in New York during the session of the International Permanent Eugenics Committee, which is to meet in this city in 1915. One of the plays will be presented by Louise Randolph, who was one of the first to bring to the notice of the American public Eugene Brieux's domestic drama, Maternity.

Pastori, the young Hungarian prima donna, has been engaged by Reginald De Koven for the prima donna role in the revival of Robin Hood, which will open the new season at the Grand Opera House, New York, early next month, and make one of the longest tours of the season. Madame Pastori, formerly of the Irving Place Theater in New York, sings the English language with no tinge of her foreign ancestry.

One of the proposed revivals for the coming season is that of Strife, by John Galsworthy, which was originally produced in the United States at the New Theater several years ago. In the original production at the Royalty Theater, London, Whitford Kane, a distinguished character actor, played with immense success the role of Roberts, and it is probable that he will play that character in the forthcoming revival.

Madame Harriet Labadie, dramatic interpreter of plays, after a most successful return tour of the West Coast cities, has concluded her season in Duluth, Minn., and proceeded by the Great Lakes to her Summer cottage, "The Pines," Thousand Island Park, where she will remain until the second week in September, when she will leave for Toronto for the opening of her next season.

LETTER LIST

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WOMEN

Aubrey, Hazel E., Augusta Anderson, Lorena Atwood.

Beckingham, Maybelle, Mrs. W. H. Barwald, Julia Blanc, Marion Barnes, Mrs. Nell Burgess, Marbelle Baker, Mercedes Bock, Hilda Berryland, Anita Bendert, Edith Burton, Marion Barner, Mollie Green Bryant, Edith Burnett, Virna Bolton, Mildred Barrett.

Clark, Elsie, Rose Coghlan, Blanche Crozier, Frances Cameron, Mrs. Dick Crollius, Natalie B. Chalk, Mrs. Gardner Crane, Marie Casmere, Du Val, Helen, L. Duncan, Gertrude Du Mont, Anna Denslow, Fay Delmar.

Evans, Madeline, Flossie Everette, Alice Els.

Farrell, Anna, Alice Fischer, Lois Fuller, Beatrice Flint.

Gates, Carolyn, Adele M. Goulding, May Galyer, E. L. Gibson, Nance Gwyn, Florence Gear, Jessie Gillette, Mrs. Bert C. Gazmon.

Hayden, Cissie, Mrs. S. Harris, Florence Herbert, Emma Merkle Hardee, Mrs. Geo. Howell, Mrs. W. A. Howell.

Ivan, Rosalind.

Johnson, Stella, Mrs. Harold F. Jackson.

Le Roy, Bessie, Margaret M. Lewis, Myrtle London, Alice Lennon, Etta Lamonte, Grace Leigh, Mrs. Fred Lucier, Grace Lockwood, Miss La Pierre, Ruby Leslie.

Marshall, Margret, Miss Bert Munson, Alma Merrill, Mrs. Mortimer Martini, Mrs. J. C. Mathews, Rose Murray, Dorothy Morton, Gladys Montague, Ruth McClellan, Vera McCord, Kathleen McDonald, Kathleen McKenna.

Neville, Harriet, Edna Nichols, Adelaide Nye, Mrs. B. Nolan.

Parker, Edythe, Maude Plunkett, Emma Pierson, Vivian Pates, Adelaide Prince.

Rowland, Adele, Blanche Rice, Edithe Rowand, Mrs. H. Rothschild, Elsie Rox, Jessie Robb, Mrs. D. Rothe, Mabel Reed, Mrs. Alec Ross.

Scott, Gertrude, Bertha Spencer, Lillyan Shaffner, Columbia Shields, Lovinda Shields, M. Seayne, Louise Sydneth, Juliet Shelby, Mrs. Alice Swarts, Evelyn Scott, Viola Savoy, K. Stayton, Mrs. J. W. Stuart.

Torre, Marianne, Beatrice Thorn, Mrs. H. Treland, Ann C. Turner, Adelaide Thurston, Anna Thornton, Gladys G. Thomas.

Van Buren, Mabel, Aby Venesa, Eda Van Bullow.

Wells, Loretto, Grace Washburn, Fib Whiteside, Edith Winchester.

MEN

Adams, Lionel, Henry Awd, A. E. Anson, Edmund Abbey.

Brown, Sedley, Chas. M. Baker, Frank Reed, Wm. H. Barwald, E. C. Blunkall, Johnny Bell, Herman Brand, Edw. Boas, Geo. Backus, Theo. Babenck.

Cullen, Jno., Robt. Conville, Percy Challenger, E. Conness, Barrett F. Carman, Forrest E. Crosman, Charlie Coates, Robt. D. Cain.

Detrich, Joe, Homer B. Day, Frank Drew.

Enati, Mr. Chas. Elwood.

Flint, Douglas, Edw. Forde, Frank Farrington, Morris Foster, Robt Fischer.

Gregory, Will, Henry Grady, Wm. L. Gibson, Albert Gran, Frank C. Griffith.

Harris, Wadsworth, Col. Geo. F. Hinton, J. Albert Hall, Walter Hulbach, H. L. Hall, Leonard Hollister.

Jackson, S. A., N. S. Juan, Leland T. Johnson, Wm. Jerome, Harold F. Jackson.

Kniskern, Ben, Bruno O. Koehler, Rann Kennedy, Claude Kimball, Frank Kaiser, Gene Keith, Cecil Kirk.

Lennox, John, A. H. Leon, Jas. B. Linhart, S. T. Leaming, Douglas Lloyd, J. C. Lewis, Mr. Lahr.

Middleman, R. M., Daniel Manning, Lelia Matthews, Hezekiah Mitchell, Jas. Miller, John Daly Murphy, Homer Miles, Dan Mack.

Nevill, Geo.

Powers, Frank.

Quinby, Casslus.

Raymond, Cyril, Jack Ravold, Lawrence Rising, Thos. T. Reynolds, Chas. Rolfe, Franklin Ritchie, Calvin G. Rische.

Sedley, Harry L., Alex. Spencer, Wm. Strome, Jack Standing, Theo. I. Sondheim, Philip Sherfield, Frank Scott, Jno. Sheehan, Earl Schwartz, Traver, Lewis, Ward Thornton, Wayland Trask.

Van Rensselaer, Frederick, Jos. F. Vion.

Watson, W., Kendal Weston, Geo. Wharnock, Young, W. W.

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AMUSEMENTS the COUNTRY OVER

TO CORRESPONDENTS:

The next number of The Mirror will go to press earlier than usual, as Monday, Sept. 1st, will be a legal holiday. Correspondents therefore are required to mail reports so that they may reach The Mirror office by noon, Aug. 28th.

ALABAMA.

MOBILE.—LYRIC: Les Miserables, feature film, 17-23. Quo Vadis 24-31.

CALIFORNIA.

SAN DIEGO.—SPRECKLES: A Bachelor's Honeymoon 10-13. The Unwritten Law 14-17, by the Frank Cooley Stock co. Both plays well presented to fair attendance. John Mason in As a Man Thinks 18, 19.—LYCEUM: Lyceum Stock co. in Revelation 11-17; splendid bill; fine business; Miss Gray, Mr. Layton, Mr. Thorpe, and Mr. Dowell are especially clever in this bill. Billy 18-24.—EMPRESS: Marcou, Lightner and Jordan, The Trainer, Raymond Teal, the Exposition Four, White's Animal Circus, and pictures 11-17; fair bill; good business. The Cavellers, The Passenger Wreck, the Palace Quartette, the Three Bennett Sisters, the Georgia Trio, Joe Birnes 18-24.—SAVOY: Billy Dodge, Joseph Barnard and Hazel Harrington, Sylvester and Vance, Mrs. Bob Pitts immons and co., Arthur Pelkey and the Animated Weekly 11-17 a well-balanced bill; fair business. Hiram, Boy La Pearl, Lester Brothers, Howard and Delores, Olga Samaroff Trio 18-24.—PRINCESS: Lucille and Ellsworth, Little Olga, Worth, the Wizard, and three reels of pictures; good bill; good houses 11-17.—MAJESTIC, 1818, PLAZA, and PICKWICK: Pictures; all doing splendid business. The Spreckels Theater will open the regular season 18 with John Mason in As a Man Thinks. Raymond Teal, who is appearing at the Pantages's house, is an old San Diego theatrical manager, having had musical stocks at both Pickwick and Garrick theaters. Madame Vera Doria, the Australian Nightingale, just recently returned from Honolulu, will make her first appearance with the Ohlmeyer Concerts at Coronado Tent City 14.

OAKLAND.—MACDONOUGH: Kinemacolor Pictures 11-16.—LIBERTY: Bishop's Players in The College Widow 11-17.—COLUMBIA: Dillon and King in The Mix Up 10-16.—IDORA PARK: Ferris Hartman and Mindell Kingston in The Telephone Girl 10-16.—ORPHEUM: Vaudeville.—PANTAGES'S: Vaudeville.

MODESTO.—MODESTO: Moving pictures 10-16, with feature film, Alone in the Jungle, 11 pleased big business.—ISIS: Vaudeville and pictures 9, 10; fine bill, to large audience. —STAR AND DREAMLAND: Moving pictures to fair business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Dark.—BURNS: Burns Stock co. in Billy 11-16.—EMPRESS: S. and C. Vaudeville 13-16.

CONNECTICUT.

WATERBURY.—JACQUES: Poli Stock co. opened 18 in Elevating a Husband. La Tosca 25-30. Fox's new theater, in this city, will be opened 28 with fifteen vaudeville acts of photoplays.

STAMFORD.—ALHAMBRA: Primrose and Dockstader's Minstrels opened season 8 to capacity. Within the Law 29.

FLORIDA.

JACKSONVILLE. — DUVAL: Photoplay. Quo Vadis 8-9. Edison's Talking Pictures 24-30. McFadden's Flats 27. The Merry Countess Sept. 6.—ORPHEUM: Vaudeville.—OSTRICH FARM: Frank Lamonte's Musical Comedy co. 10-16. George W. Sammis has been appointed acting manager of the Duval. W. D. Vinsant, D. J. Prince, J. B. Lucy, Fred Meyerheim, F. L. Dancy, and A. M. Endel are forming a co. to erect an amusement pier over the river, which will include a theater with a seating capacity of 2,500. O. P. Hall, present manager of the Prince Theater, will be the manager.

GEORGIA.

MACON.—GRAND: Quo Vadis; fair houses week 11.—PALACE: Lynch Trio Musical Children, good; pictures and music, pleasing week 11.—MAJESTIC: Vaudeville bill; Alvares and Martell, very fine; Bessie Lee, scored; Johnny Jones, very good; Snookie Daniels, strong; May Southway, clean and up-to-date; Mack and Hastings, very attractive; good houses week of 11.—LYRIC: Manager Dixon offered Joe Hillotte, comedian, attractive and strong card; pictures of unusual merit and beautiful music to good houses week 11.—PRINCESS: King and Britt, very good comedians; pictures, pleasing and attractive week of 11.

ILLINOIS.

DANVILLE. — FISCHER: Winifred St. Claire in rehearsal 10-17.—LYRIC: Dark.—OLYMPIC and COLONIAL: Vaudeville and pictures.—COLONIAL, CENTRAL, PRINCESS, EXHIBIT, HABIT, and MAJESTIC: Pictures.

DIXON. — FAMILY: First-class vaudeville and excellent pictures to good business 11-17. —PRINCESS: Excellent pictures to good business 11-17.

AURORA. — GRAND: Season opened with The Shepherd of the Hills.—FOX (vaudeville): Opens 21 with Ten Dark Knights, headliners.

DECATUR.—POWERS: Edison Talking Pictures 17-19.—EMPRESS: Vaudeville week 17.

TAYLORVILLE.—FORT'S HIPPODROME: Edison's Talking Pictures 15, 16.

ELGIN. — GRAND: Vaudeville. — STAR, ORPHEUM, and TEMPLE: Pictures.

INDIANA.

RENSSELAER. — OPERA HOUSE: Harry Green in Town Fool 14 pleased capacity. Mr. Green opened here, and after theater a reception was given to him and his co. at the McKeever Hotel. Sis Hopkins 27.

FRANKFORT.—ELINN: Kibble and Martin's U. T. C. co. 12; packed house. Doyle Stock co. opened 18. — ROYAL, PALACE, PRINCESS, IDEAL, and FAMILY AIRDOME: Pictures 11-16.

HAMMOND.—ORPHEUM: Opened 17 with vaudeville. Manager Hankinson and wife having returned from East.

CRAWFORDSVILLE. — MUSIC HALL: Dark 11-16. — PRINCESS, JOY, ARC., and THEATORIUM: Pictures.

MICHIGAN CITY.—ORPHEUM: The Holy City 17. The Virginian 20. Where the Trail Divides 24.

IOWA.

DUBUQUE.—GRAND: Mrs. Wiggs of the Cabbage Patch 24. The Girl and the Tramp 31. Stop, Thief Sept. 1. The Spendthrift 6. The Wolf 7. The Great Divide 13.—AIRDOME: Jack Bessey Stock co. in A Daughter of the Ghetto 10-13, and Bonnie Annie Laurie 14-16. In the Parish Priest 17-20.—UNION PARK (vaudeville).

WATERLOO. — WATERLOO: Cal Stewart 21. Hump Kook 30.—MAJESTIC: Opened season 17 in vaudeville. — ELECTRIC PARK: Closes Labor Day. Guy Burbank is new treasurer at Waterloo.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Dark.—William Hamard is the new owner of the Cotton Theater at Cedar Falls.

KANSAS.

FORT SCOTT.—AIRDOME: Grace Baird co. week ending 16. The Keys Sisters week 18.

HUTCHINSON.—RIVERSIDE PARK: Vaudeville week 10.

MAINE.

BRUNSWICK. — CUMBERLAND: Grace Maxfield and photoplays 11-16. Miss Ina Lemoyne and photoplays 18-23 (except 21). Along the Kennebec 21.—PASTIME: Dora Bones and photoplays 11-16. Ruth Haywood, May Blossom, and photoplays 18-23.

BANGOR.—OPERA HOUSE: Reopened 20 in The Pink Lady.—BIJOU: Dark.—NICKEL: PALACE, NEW PALACE, and GRAPHIC: Pictures.—RIVERSIDE PARK: The Refining of Father 18-23, by Matthew Ott; co. of J. W. Gorman.

BATH.—NEW COLUMBIA: Vaudeville and pictures 11-16. Orlof and Sonia and photoplays 18-23 (except 21). The Pink Lady 21. Chocolate Soldier 28.—DREAMLAND: Vaudeville and photoplays 11-23.

BELFAST.—COLONIAL: Along the Kennebec 20. Edison's Talking Pictures 21, 22. Gladys Klark 25-27.—OPERA HOUSE: Pictures 18-23. Manager Clifford, of the Opera House, is on vacation in Nova Scotia.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and vaudeville. — LYRIC: Pictures. — PALACE: Pictures.

MASSACHUSETTS.

PITTSFIELD.—COLONIAL: The Pittsfield Players, under the direction of Wallace Worsley, The Country Boy 25-30. The Marriage of Kitty 11-16. The Man Who Owns Broadway 18-23; capacity. Edward Hamilton has resigned as manager of Union Square and leased Empire, will split week between burlesque and vaudeville. Opened 25 in The Parisian Beauties.

FALL RIVER.—SAVOY: The Maller-Denton co. open 23 with The Fortune Hunter.—BIJOU: The Bayliss-Hicks co. presented week 18-23 Woman Against Woman. The Fortunes of Betty 25-30.—ACADEMY: Excellent vaudeville bill 14-20.—PREMIER: Opened 25.—PALACE: Pictures.—LINCOLN PARK THEATER: The Panama Musical Comedy co. 14-16.

HAVERHILL. — ORPHEUM: Enters its second year of stock, presenting The Charity Ball, with Miss Valarie and Thurlow White as leads. The Gamblers 25.—COLONIAL: Now under the management of Mr. Furber opened 18, presenting Kinemacolor Pictures and vaudeville. —MAJESTIC: Pictures 18. — SCENIC: Pictures.

GREENFIELD. — LAWLER: Vaudeville and pictures 11-16. Chicago Stock co. follows. —VICTORIA: Vaudeville and pictures 11-16. Little Miss Fix-It 20.

MICHIGAN.

COLDWATER.—TIBBITS: Season opened 12 with John W. Vogel's Minstrels; pleased a fine audience. Morton's Musical Comedy Players 25-30. The Price Sept. 1. The Shepherd of the Hills 6. The Wizard of Wineland 11. The Girl and the Stampede 20. The Girl and the Baron 24.

SAULT STE. MARIE. — SOO OPERA HOUSE: The Prince of To-night 19. Vaudeville 25-30. The Country Boy Sept. 13. The Rosary 15.

CALUMET.—CALUMET: Maude Adams in Peter Pan 18. The Prince of To-night 25.

MINNESOTA.

WINONA.—OPERA HOUSE: Maude Adams in Peter Pan 14; capacity house. The present co. gave its initial performance only the 11th, but everything moved smoothly and without a hitch of any kind. Miss Adams received many recalls. The Girl and the Tramp 17 pleased a fair house. The Shepherd of the Hills 18.

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MISSOURI.

ST. JOSEPH. — AIRDOME: The Poulter and Welsh Players successful week 10 with On the Bridge at Midnight. The Gamekeeper Follows. The Crystal, formerly Pantages's, opens 25, under management of Crystal Amusement co., C. U. Pelley president, and Fred Cosman manager. Split week between tabloid musical comedies and vaudeville. Attractions supplied by Interstate Circuit, the Southern division of the Orpheum Circuit.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures 10-16. First half: Roberts and Maitland, good. Last half: Barber and Palmer, fair to good business.—GEM: Vaudeville and pictures 10-16. First half: De Boises and co. Last half: Smith and McGarry.—STAR: Pictures to S. R. O.

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NEBRASKA.

LINCOLN.—OLIVER: The Bird of Paradise Sept. 1-5. Stop Thief 11. Cal Stewart in Running for Governor 20. Rock and Fulton in The Candy Shop 26, 27.—ORPHEUM: Opens 28 with Eddie Sears and co. in The Wardrobe Woman; head Hning.—LYRIC: Vaudeville and pictures. — CAPITAL BEACH: The Hayama Troupe of Japanese Acrobats 17-23; extra attraction. The Fifty-fourth Regiment Band 19; added attraction.—NEBRASKA STATE FAIR: Sept. 1-5 Liberatti's Band and the Patterson Shows; features.

NEW HAMPSHIRE.

DOVER.—ORPHEUM: Vaudeville and pictures 11-16.—LYRIC: Vaudeville and pictures 11-16. — STAR: Feature pictures 11-16. — RUSTIC CENTRAL PARK: J. W. Gorman's co. in The Dainty Quakeress 11-16.

CLAREMONT. — OPERA HOUSE: Little Miss Fix-It 14.

PORTSMOUTH. — THEATER: Vaudeville and pictures 18-23. The Pink Lady 25.

BERLIN.—ALBERT: Little Miss Fix-It 12. The Angel of the Trail 26.

NEW JERSEY.

BURLINGTON. — AUDITORIUM: Feature pictures and Tom Watson 12-14. Vaudeville and pictures 16. Kirk Brown Stock co. 25.—UNDER CANVAS: Signor Sautelle's Circus 13; courteous management; fine show.

CAMDEN. — BROADWAY: Keith's Vaudeville opened 18; headed by The Return of Mother Goose, with J. C. Mack and co.—TEMPLE: Expects to reopen in few weeks.—COLONIAL: Photoplays.

NEW YORK.

DANSVILLE. — HECKMAN: Tompkins's Wild West 14; poor show; large attendance. Frank A. Robbins 19. Manager Cridler announces the opening of the regular theatrical season; he has some very good bookings for 1913-1914. The Heckman Theater opened with The Wolf 25. Messrs. Barnes, Middleton and Sargent, of this place, have joined the Bangor Vaudeville co. Harry T. Morey was given a great ovation at the Heckman Theater Saturday evening in a picture by the Vitagraph Co.

ELMIRA. — RORICK'S: The Rorick Opera co. in Coming Thro' the Rye 18-23. Conway's Band 24. Perry from Paris 25-30. — LYCEUM: Al. Field's Minstrels 15; large and well-pleased house. — MAJESTIC: Old Town Quartette, Termane, Willis Twins, Italia and co., Baster and Laconda, and Frank Lonar 18-23. —COLONIAL: Pictures 18-23.

SYRACUSE. — WIETING: Al. G. Field's Minstrels 20.—BASTABLE: Season opened 18 with Mollie Williams Burlesque co.—EMPIRE: With Montgomery and Stone and Blair Janis in The Lady of the Slipper 25.—GRAND: Opened 25 in vaudeville.

SALAMANCA.—ANDREWS: Arthur Harlan and The Girls from Panama 21-23. Fine Feathers 27. The new Main Street bridge which has been under course of construction for past year is now completed, and front entrance of theater is opened again.

JOHNSTOWN.—GRAND OPERA HOUSE: George Evans (Honey Boy) Minstrels; opened the regular season 4; excellent co. and performance to S. R. O. The Sins of the Father 22. The Girl of My Dreams Sept. 2.

GLENS FALLS.—EMPIRE: Nell O'Brien's Minstrels 21. Vaudeville and pictures balance of week.—PARK: Kinemacolor Pictures 18-23. —WORLD IN MOTION: Pictures.

PLATTSBURGH. — PLATTSBURGH: Little Miss Fix-It 7. Honey Boy Evans's Minstrels 9. Helen Grayce Stock co. week 11.

KINGSTON.—OPERA HOUSE: Charles V. Du Bois has resigned as manager of this house.

HERKIMER. — GRAND OPERA HOUSE: Dark.

NEWBURGH.—COHEN'S: Pictures 18-23.

OHIO.

ZANESVILLE.—WELLER: Has been leased to Abrams and Bender, of Canton. Opens Sept. 1 with U. B. O. vaudeville, to split week with Wheeling, W. Va. Elmer E. Rutter, local manager.—"Billy" Canning, manager of the Schultz, will soon announce the opening of his house.—ORPHEUM: Opened week 11, after weeks of darkness, and is presenting the Barrett Players to capacity houses.—Mr. and Mrs. Clyde Quimby, of the Quimby picture house, have returned from a six weeks' vacation and are doing a capacity business. The city is beginning to recover from the flood's effects.

ASHLAND.—Redpath Chautauqua 19-26. Attractions: Ben Greet Players, Bohumir Kryl and his Band, Isabelle Garshill Beecher, Redpath Grand Opera Quartette, ex-Governor Folk of Missouri, ex-Mayor Seidel of Milwaukee, J. Adam Bede, etc.

URBANA. — CLIFFORD: The Nancy Boyer co. closed the week's engagement 16.—LYRIC, ORPHEUM, and WONDERLAND: Pictures.

NEWARK.—AUDITORIUM: Regular season opens Sept. 7 with Patsy Gilmore in The Havoc. Mutt and Jeff 6.

SPRINGFIELD.—NEW SUN: Opened season 18 with vaudeville.

BELLEFONTAINE.—GRAND: Nancy Boyer co. 18-24.

OKLAHOMA.

MUSKOGEE.—WIGWAM NO. 4.—Spooner Stock co. 11-17. — BROADWAY and YALE (Wigwams): Picture houses; report good business.

OREGON.

SALEM.—GRAND OPERA HOUSE: Dark. —BLIGH: The Five Cycling McNutts 3, 4. Phyls and Phyls, Dutch musical act; Carmo Duo, 5, 6. Annie Mack, Irish comedienne; the Raymonds, T. U. T. Limited 7-9. Burnell and Hart, dramatic sketch; John Stanley, musical, 10, 11. The Grants, comedy sketch, 12, 13. Frank Harris, specialty dancer; Hill and Hill, comedy, 14-16. Pictures; excellent business.—GLOBE: Return engagement of Alice Rooney, soprano; pictures.—WEXFORD: Miss Beatha Fowler, soprano; Leo J. Conlin, lyric tenor; pictures.

PENNSYLVANIA.

ALLENTOWN. — ORPHEUM: Vaudeville season opened 16 with an excellent bill. The Lyceum Theater has been leased by Wilmer and Vincent, proprietors of the Orpheum, which will be devoted to vaudeville, with the opening on Sept. 1. For the remainder of this month the Orpheum will be continued as a vaudeville house. After which it will be given over to dramatic productions by a stock co. Manager George W. Carr, of the Orpheum, will have charge of both houses, and will be assisted by William J. McGrath, who will be responsible second to Manager Carr. Managers Callahan and Smith, of the Calsmith Stock co. last season at the Lyceum, have arranged to place their co. in the Lyric, opening Labor Day.

READING. — HIPPODROME: Vaudeville season inaugurated 15; bill headed by the Six Diving Nymphs.—ORPHEUM: Messrs. Wilmer and Vincent have discontinued vaudeville, and will install a permanent stock co. H. M. Addison, local representative. Ed. H. Levan will head orchestra. Opened 25.—ACADEMY OF MUSIC: Opened 25 with Twentieth Century Burlesquers. The theater is still under the management of Klaw and Erlanger, with Phil Levy as local representative, and Emanuel Loeb as press representative.

WILLIAMSPORT.—VALLAMONT PAVILION: Pearl Stock co. 18-23 in Paid in Full and I Should Worry to large and appreciative audiences. The co. well balanced throughout and plays staged well. Primrose and Dockstader's Minstrels 23; opens season at Lycoming Opera House.—LYRIC, ORPHEUM, GRAND, CITY, and HIPPODROME: All moving pictures are doing good business; audiences pleased. Several houses have two and three reel films, which take well.

SCRANTON.—POLI: A Fool There Was, offering of the stock co. week 18. The Concert week of 25.—LYCEUM: E. J. Lynch, who was appointed manager to succeed T. H. Gibbons, has had the house thoroughly cleaned, renovated, and redecorated. Primrose and Dockstader's Minstrels 28. The Purple Road 30. —STAR: The High Life Girls for week 25. —LUNA PARK: The Kilties Band week of 25.

LANCASTER.—COLONIAL: Vaudeville and pictures 18-20.—FULTON: Opens with Primroses and Dockstader's Minstrels 23. Arving's Players Sept. 1; for the season. Charles Cassel, basso, of Mount Joy, Pa., has joined the Commonwealth Quartette of Boston. Raymond C. Myers's Orchestra appeared at the Hippodrome 18-23 as an extra attraction.

SUNBURY.—CHESTNUT STREET: A Butterfly on the Wheel 29. Talking Pictures Sept. 1, 2. Fine Feathers 6. Within the Law 8. Sweethearts and Wives 15. A Night on Broadway 17. House now under management of Miss Jennie Newberry, treasurer, and Fred J. Byrod, associate manager.

JOHNSTOWN.—CAMBRIA: Beauty, Youth and Folly Burlesquers 18. Belles of Beauty Row 21. Trocadero Burlesquers 22. Ellis Brothers, musical Hawaiians, 23. Dockstader and Primrose 30.—MAJESTIC: The Old Soldier Fiddlers head bill. Francis McGinn is underlined.

ALTOONA.—MISHLER: Trocadero Burlesquers 21. Musical Hawaiians 22. Edison's Talking Pictures 25-27.—ORPHEUM: Francis McGinn and co. heads vaudeville bill.—PARK: Hall Stock co. in The Woman.—LAKEMONT PARK: Munel Fischer's Female Orchestra.

EASTON.—ORPHEUM: Ben Welch and his Burlesquers 9. Fay Foster Burlesquers 23.—OPERA HOUSE: Mizpah Selbing, assisted by Archie Boyer, headed vaudeville. Kola-Tuckaroff Troupe of Russian Dancers 11-13.

BRADFORD.—BRADFORD: Nell O'Brien's Minstrels 19; Walter Lindsey of this city, a decided hit.

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WEST CHESTER.—OPERA HOUSE: Pictures and vaudeville 11-30.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in Ways and Means 18-23. Current week, The Blue Mouse.—FREEBODY PARK: Vaudeville 18-23.—COLONIAL: Vaudeville 18-23.—BIJOU: Independent films 18-23.

SOUTH CAROLINA.

COLUMBIA.—Manager F. L. Brown, of the Columbia, announces that The Merry Countess will open season on Sept. 1. The list of bookings of coming attractions is unusual because of the number of prominent stars included.

TENNESSEE.

BRISTOL.—COLUMBIA: Photoplays 18-23. Regular season opened 25 with The Smart Set. One-half interest in the Columbia Theater has been purchased by L. Tots, of this city, and the management will hereafter be known as Morse and Tots.

TEXAS.

EL PASO.—CRAWFORD: Vaudeville and pictures continue to fair houses.—AIRDOME: The Jack House Stock co. are doing good business. Plays week of 10 were: The Sheriff and the Girl and The Jack of Diamonds. Moose Lodge Carnival started 18 with the J. G. Miller Combined Animal Show. Large crowds. Howard Foss's new musical stock co. opened at the Crawford 25. The different picture shows are doing fairly well, and the Roof Garden on top of the Paso Del Norte Hotel is crowded every evening with the movies pictures and orchestra.

DALLAS.—OPERA HOUSE: Dark.—MAJESTIC: Vaudeville season opens Sept. 25.—CASINO: Boyd Nolan and Lily Cahill week 18 in The Talker.—CYCLE PARK: Wolf Stock co. —Work has begun again on the Dalton Brothers's new theater and it is hoped to have the theater ready for the opening Oct. 1. John De Stephens, vice-president of the Queen Theater, left in his auto for a trip to Colorado.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE: The Baron and the Girl 15. U. T. C. 18. De Rue Brothers' Minstrels 25.

VIRGINIA.

STAUNTON.—NEW: The following acts appeared week of 18: Frank Palmer, Rother and Anthony, Hillier and Hill, De Ano, McGee and Rocco, Reed Bt. John Trio, pictures.—ART: Musical comedy and pictures.—SAVOY: Pictures.

PETERSBURG.—COCKADE, VIRGINIAN, STAR LIGHT PARK: Pictures.

WASHINGTON.

TACOMA.—PRINCESS: Sapho week 10-16 by Princess Players.—TACOMA: Dark 10-16.

WISCONSIN.

RACINE.—NEW ORPHEUM: Harry Askins in A Trip to Washington opened their season here 15 to capacity business; co. comprising about seventy people; were well received.—MAJESTIC, GRAND, BIJOU, LYRIC, AMUSE, GEM, and CASINO: Picture houses all running.—RACINE: Still showing moving pictures under lease, but regular theatrical season will soon open with Frank H. Toots as manager.—WHITE HOUSE: Which has been closed for some time has been leased by C. H. Hunt, and by him released to Pantazes's Vaudeville Corporation.

EAU CLAIRE.—GRAND: Maude Adams in Peter Pan 18. The Shepherd in the Hills 24. Henry Miller in The Rainbow Sept. 5. Florence Gear in The Girl from Mumm's 6. The Virginian 8. Chauncey Olcott 13.

BELOIT. — WILSON: Fine Feathers 26. Prince of To-night Sept. 8.—ORPHEUM: Dark. —GRAND: Vaudeville and pictures.—STAR, LYRIC, and DIXIE: Pictures.

LA CROSSE.—LA CROSSE: Maude Adams in Peter Pan 11. The Shepherd of the Hills 17.

CANADA.

MOOSE JAW, SASK.—MAJESTIC: Dark week 11.—MOOSE: Lenore Allen Stock co. (permanent) in The Silver King and Jane week 11-16 pleased.

HALIFAX, N. S.—ACADEMY OF MUSIC: Manager J. F. O'Connell offered Chocolate Soldier 18-21. Newlyweds 15. Boston Opera co. Sept. 1-4.

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WINNIPEG, MAN.—WALKER: Beauty Money 11-16. Oliver Sex 18-20. The Passing Show of 1913 25-30.—WINNIPEG: Permanent Players.

WINDSOR, ONT.—WINDSOR: E. D. Garvin, vocalist and pictures.—PHILOMEL and PIER, ROYAL: Pictures.

LONDON, ONT.—GRAND OPERA HOUSE: Opens 29 with (Honey Boy) Evans' Minstrels. Sells-Floto Circus 28.

BRIEF OF LATE REPORTS

New Hampshire, Manchester, Massabesic Lake: A Night Frolic 11-16. The Boston Opera co. 18-23.

California, Sacramento, Empress: Vaudeville and pictures. Grand: Edmund Redmond co. in Wildfire 19. Clunie: Kinemacolor 18-24. *Fresno, Mason City, Opell:* Man on the Box 18. Seminary Girls 21-23. Awakening of Richie 27. Princess: The Gorell Stock co. St. Joe and Orpheum: Pictures.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Sheboygan, Wis., 27, Fond du Lac 28, Goshen, Ind., 29, Adrian, Mich., 30, Buffalo, N. Y., Sept. 1-6, Montreal, P. Q., Can., 8-13.

AS YE SOW: Coldwater, Mich., Sept. 1.

AWAKENING OF HELENA RICHIE (Gilson and Anderson): Ft. Dodge, Ia., 31.

BELIEVE ME, XANTIPPE (Brady and Craig): New York city Aug. 18—indefinite.

BILLY THE KID: Carbondale, Pa., 29.

BIRD OF PARADISE (Oliver Morosco): Lincoln, Neb., Sept. 1.

BOUGHT AND PAID FOR (Wm. A. Brady, Ltd.): San Francisco, Cal., 17-30.

BREWSTER'S MILLIONS: Pembroke, Ont., Can., 27, Arnprior 28, Smith Falls 29, Carleton Place 30, Kingston Sept. 1, Brockville 2, Napanee 3, Picton 4, Port Hope 5.

BROUGH, LAWRENCE (Oswald Brooks): Montreal, Can., 30-Sept. 6.

BUNTING, EMMA (E. A. Schiller): Atlanta, Ga., 31-Sept. 6, Birmingham, Ala., 8-13.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Weller): Sunbury, Pa., 29.

CALL OF THE HEART: Louisville, Ky., 24-30.

COLLIER, WILLIAM (Charles Frohman): New Haven, Conn., 28, Plainfield, N. J., 29, Lonz Branch 30, Toronto, Can., Sept. 1-6.

CONFESSION, THE (Frank C. Rhoades): Pittsburgh, Pa., 25-30, Rochester, N. Y., Sept. 1-6, Cleveland, O., 8-13.

COST OF LIVING (Rowland and Clifford): Peoria, Ill., 24-27, Chicago 31-Sept. 20.

COUNTRY BOY, THE: Sault Ste. Marie, Mich., Sept. 13.

COUNTY SHERIFF (Wee and Lambert): New Windsor, Ill., 27, Farmington 28, Lincoln 30.

DAMAGED GOODS (Richard Bennett): Buffalo, N. Y., 25-27, New York city 28—indefinite.

DIVORCE QUESTION (Rowland and Clifford): Indianapolis, Ind., 25-30, Dayton, O., 31-Sept. 6, Toledo 7-10, Grand Rapids, Mich., 11-13.

DREW, JOHN (Charles Frohman): New York city Sept. 1—indefinite.

ELIXIR OF YOUTH (Oliver Morosco): Chicago, Ill., Aug. 3—indefinite.

ESCAPE, THE (Oliver Morosco): New York city Sept. 1—indefinite.

EVERYWOMAN (Henry W. Savage): Vancouver, B. C., Can., 25-30, Victoria Sept. 1-3, Bellingham, Wash., 4, Tacoma 5, 6, North Yakima 7, Spokane 8-13.

FAMILY CUPBOARD (William A. Brady): New York city Aug. 21—indefinite.

FIGHT, THE (Henry B. Harris, Est.): New York city Sept. 2—indefinite.

FINE FEATHERS (H. H. Frazee): New York city 30-Sept. 6, Kingston, N. Y., 8, Poughkeepsie 9, Schenectady 10.

FINE FEATHERS (Eastern; H. H. Frazee): Middletown, Conn., Sept. 1, Torrington 2, Winsted 3, Bennington, Vt., 4, Adams, Mass., 5, Brattleboro, Vt., 6, Keene, N. H., 8, Bellows Falls, Vt., 9, Claremont, N. H., 10.

FINE FEATHERS (Southern; H. H. Frazee): Lebanon, Pa., Sept. 1, Hazleton 2, Danville 3, Mahonoy City 4, Ashland 5, Hamburg 6, Pottstown 8, Phoenixville 9, West Chester 10.

FINE FEATHERS (Western; H. H. Frazee): Meadville, Pa., Sept. 1, Chicago Junction 2, O., 3, Bucyrus 5, Kenton 4, Wapakoneta 6, Huntington, Ind., 8, Aurora, Ill., 9, Streator 8, Ottawa 9, Dixon 10.

FOOL THERE WAS: Newark, N. J., 25-30.

FRECKLES (A. G. Delamater): Columbus, O., 24-30.

GEARY, FLORENCE: Green Bay, Wis., 31, Eau Claire Sept. 6.

GIRL AND THE DRUMMER (Fred Byers): Neillsville, Wis., 29, Amherst 30, Fond du Lac 31, Chilton Sept. 1, Weyauwega 2, Waukauna 3, Appleton 4, Manawama 5, Seymour 9, Menasha 10.

GIRL AND THE STAMPEDE: Sault Ste. Marie, Mich., 25.

GIRL AND THE TRAMP (Fred Byers): Lodi, Wis., 27, Galesville 29, Chilton Sept. 2, Weyauwega 3, Seymour 4, Sturgeon Bay 5, 6, Algoma 8, Madison 9, Viola 10.

GIRL AND THE TRAMP (Fred Byers): Dubuque, Ia., 31.

GIRL OF THE MOUNTAINS (Wee and Lambert): Erie, Ill., 27, New Windsor 28, Tiskilwa 29, Atkinson 30.

GREAT ADVENTURE (Winthrop Ames): New York city Sept. 1—indefinite.

GREAT DIVIDE (Primrose and McGillan): Wausau, Wis., 27, Chippewa Falls 31, Winona, Minn., Sept. 1, Albert Lea 2, Dubuque, Ia., 3, Rock Island 4, 5.

HENPECKED HENRY (Halton Powell): St. Louis, Mo., 24-30.

HER OWN MONEY (Winthrop Ames): Albany, N. Y., 28, New York city Sept. 1—indefinite.

HODGE, WILLIAM T. (Lee Shubert): Chicago, Ill., Sept. 1—indefinite.

IRWIN, MAY (Liebler Co.): Schenectady, N. Y., 29, Boston, Mass., Sept. 1-27.

JOSEPH AND HIS BRETHREN (Liebler Co.): Syracuse, N. Y., 8-13.

KISS ME QUICK (Philip Bartholomae): New York city Aug. 26—indefinite.

LEOPARD'S SPOTS (Thomas Dixon): Norfolk, Va., Sept. 15-20.

LIFE'S SHOP WINDOW (Silvern and Friend): Perry, N. Y., 27, Warsaw 28, Le Roy 29, Bath 30, Corning Sept. 1, Watkins 2, Hornell 3, Geneva 4, Greene 5, Bubb): Rensselaer, Ind., 28, Brook 29, Logansport 30.

LION AND THE MOUSE (Geo. W. Bubb): Mt. Carmel, Ill., 27, West Salem 28, Clay City 29, Odin 30.

LITTLE LOST SISTER (Robert Bickson): Peoria, Ill., 28.

LITTLE MISS BROWN (Philip Bartholomae): Chicago, Ill., Aug. 24—indefinite.

LURE, THE (Messrs. Shubert): New York city Aug. 14—indefinite.

MADAME X: Brooklyn, N. Y., Sept. 1-6.

MAN FROM HOME (United Play Co.): Cincinnati, O., 24-30.

MANN, LOUIS (Messrs. Shubert): Albany, N. Y., Sept. 1.

MASON, JOHN (Charles Frohman): Colorado Springs, Colo., 27, Denver 28-30.

MASTER MIND (Wertin and Luescher): Brooklyn, N. Y., Sept. 1-6.

MILLER, HENRY: Minneapolis, Minn., Sept. 1-6.

MISSOURI GIRL (Eastern; Merle H. Norton's): Tell City, Ind., 27, Petersburg 28, Owensville 29, Cynthiana 30, Evansville 31.

MONTE CRISTO (Wallace and Collins): Arcadia, Wis., 29, Plainview, Minn., 30, Wanamingo 31.

NEARLY MARRIED (Cohan and Harris): New York city Sept. 1—indefinite.

OFFICER 666 (Eastern; A. S. Stern): Troy, N. Y., Sept. 1, Great Barrington, Mass., 2, Greenfield 3, Athol 4, Gardner 5, Lawrence 6, Halifax, N. S., Can., 8-11.

OFFICER 666 (Southern; A. S. Stern): Altoona, Pa., Sept. 1, Johnstown 2, Greensburg 3, Morgantown, W. Va., 4, Wheeling 5, 6, Zanesville, O., 8, Newark 9, Mansfield 10.

OFFICER 666 (Western; A. S. Stern): Regina, Man., Can., 27, 28, Prince Albert, Sask., 29, 30, Saskatoon Sept. 1-3, Swift Current Assin., 4, Medicine Hat 5, Lethbridge, Albt., 6, Calgary 8-10.

O'HARA, FISKE (Augustus Pitou, Jr.): Sheboygan, Wis., 31, Green Bay Sept. 1, Appleton 2, Oshkosh 3, Fond du Lac 4, Kenosha 5, Racine 6, Joliet, Ill., 7, Battle Creek, Mich., 8, Lansing 9, Saginaw 10.

OLCOTT, CHAUNCEY (Henry Miller): Minneapolis, Minn., 24-30, St. Paul 31-Sept. 6, Eau Claire, Wis., 13.

OLD HOMESTEAD (Frank Thompson): New York city Sept. 1-6.

ONE DAY (Cone and Pitchett): Providence, R. I., Sept. 1-6.

PAID IN FULL: Cleary, N. Y., 27, Lake Placid 28, Saranac Lake 29.

PATTON, W. B. (Frank Smith): Chicago, Ill., 24-30.

PEG O' MY HEART (Oliver Morosco): Long Branch, N. J., Sept. 1, Asbury Park 2, 3, New Brunswick 4, Trenton, 5, 6, Pittsburgh, Pa., 8-13.

PEG O' MY HEART (Oliver Morosco): Paterson, N. J., Sept. 8, 9, Middletown, N. Y., 10, Port Jervis 11, Honesdale, Pa., 12, Carbondale 13.

POTASH AND PERLMUTTER (A. H. Woods): New York city Aug. 18—indefinite.

READY MONEY (William A. Brady, Ltd.): Portland, Ore., 24-30.

REBECCA OF SUNNYBROOK FARM: New York city Sept. 1-6.

ROMANCE OF THE UNDERWORLD (Rowland and Clifford): Cleveland, O., 25-30, Pittsburgh, Pa., 31-Sept. 6, Buffalo, N. Y., 8-13.

ROSARY, THE (Rowland and Clifford): Grand Rapids, Mich., 28-30, Detroit 31-Sept. 6, Toronto, Can., 8-13.

ROSARY, THE: Sault Ste. Marie, Mich., Sept. 15.

RUNNING FOR GOVERNOR (Felix Blei): La Crosse, Wis., 27, Austin, Minn., 28, Wells 29, Winnebago 30, Albert Lea 31.

SEVEN KEYS TO BALDPATE (Cohan and Harris): New Haven, Conn., Sept. 4-6, Hartford 8-13.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Benton Harbor, Mich., 31, Kalamazoo Sept. 1, Coldwater 6.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Aurora, Ill., 31, Moline Sept. 1.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Portage, Wis., 27, Cambria 28, Waupun 29, New London 30, Oshkosh 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Detroit, Minn., 27, Crookston 28, Grand Forks, N. Dak., 29, Devil's Lake 30.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Kansas City, Mo., 24-30, St. Joseph 31-Sept. 6.

SILVER KING (William Corbett): Toronto, Can., 25-30.

SINS OF THE FATHER (Thomas Dixon): Oneida, N. Y., 27, Fulton 28, Oswego 29, Watertown 30, Syracuse Sept. 1-3, Rochester 4-6, Buffalo 8-13.

SIR PERKINS (C. J. Smith): Hymera, Ind., 27, Washington 28, Brownstown 29, Bedford 30.

SOTHERN, E. H., AND JULIA MARLOWE: Harrisburg, Pa., Sept. 8, Rochester, N. Y., 12-13.

SPENDTHRIFT (Primrose and McGillan): Portage, Wis., 29, Racine 30, Kenosha 31, Janesville Sept. 1, Galena, Ill., 5, Dubuque, Ia., 6, La Crosse, Wis., 7, Winona, Minn., 8, Rochester 9, Mankato 14.

SPENDTHRIFT (Wee and Lambert): Easthampton, Mass., 27, Gardner 28, Athol 29, Gloversville, N. Y., Sept. 1, St. Johnsville 2, Brattleboro, Vt., 3, Woodstock 4, Randolph 5, Burlington 6.

STOP THIEF (Cohan and Harris): Montreal, Can., 25-30.

STOP THIEF (Cohan and Harris): Chicago, Ill., Aug. 31—indefinite.

STOP THIEF (Cohan and Harris): Des Moines, Ia., 24-30, Dubuque Sept. 1.

SUNBONNET SUE (Ray Hankson): Fowler, Ind., 27, Goodland 28, Alexandria 29, Muncie 30.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty): Atlantic, Ia., 27, Omaha, Neb., 28-30, Kansas City, Mo., 31-Sept. 6.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty): Waukesha, Wis., 31, Joliet, Ill., Sept. 1.

THELMA (Henry W. Link): Virocqua, Wis., 29, Sparta 30, Winona 31.

THIEF, THE (Eastern; Primrose and McGillan): Lancaster, Wis., 27, Peru, Ill., 29, Galva 30, Moline 31, Rock Island Sept. 1, West Liberty, Ia., 2, Waterloo 3, Cedar Rapids 4.

THIEF, THE (Western; Primrose and McGillan): Holland, Mich., 30, Michigan City, Ind., 31, Paxton, Ill., Sept. 1, Pekin 2.

THIRD DEGREE (Geo. W. Bubb): Rensselaer, Ind., 28, Brook 29, Logansport 30.

TOWN TOPICS (Harry Green): Manito, Ill., 27, Ashland 28, Franklin 29, Nebo 30, Vandalia, Mo., Sept. 1, Fulton 2, Sturgeon 3, Frankford 4, Bowling Green 5, New Canton, Ill., 6, Pleasant Hill 8, Winchester 9, Versailles 10.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): St. Louis, Mo., 31-Sept. 6.

UNCLE TOM'S CABIN (Kibbie and Martin): Dayton, O., 25-27, Akron 28-30, Erie, Pa., Sept. 1, Jamestown, N. Y., 2, Bradford, Pa., 3, Hornell 4.

UNCLE TOM'S CABIN (Stetson's): Chester, Pa., 30.

WARD, FANNY (Charles Dillingham): Rochester, N. Y., 8-10, Syracuse 11-13.

WARNER, HENRY B. (Maurice Campbell): Boston, Mass., Sept. 1-13.

WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): Boston, Mass., Aug. 16—indefinite.

WHERE IGNORANCE IS BLISS (H. G. Fiske): New York city Aug. 28—indefinite.

WHERE THE TRAIL DIVIDES: St. Louis, Mo., 24-30.

WHERE THE TRAIL DIVIDES (Primrose and McGillan): Merced, Mich., 28, Flint 30, Saginaw 31, Bay City Sept. 1, Lansing 4, Kenosha 7, Racine 14.

WHIP, THE (Comstock and Gest): Chicago, Ill., Aug. 30—indefinite.

WHITE SLAVE: Detroit, Mich., 24-30, Toledo, O., Sept. 4-6.

WILSON, AL. H. (Ben Stern): Red Bank, N. J., 30, Baltimore, Md., Sept. 1-6, Washington, D. C., 8-13.

WITHIN THE LAW (A. H. Woods): New York city, Sept. 11, 1912—indefinite.

WITHIN THE LAW (A. H. Woods): Chicago, Ill., July 27-Sept. 27.

WITHIN THE LAW (A. H. Woods): Sunbury, Pa., Sept. 8.

WOLF, THE (Jos. King): Portage, Wis., 28, Dubuque, Ia., Sept. 7.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., April 7-Sept. 6.

ALCAZAR: San Francisco, Cal.—indefinite.

AMERICAN: Spokane, Wash., Sept. 1—indefinite.

AMERICAN (Harry Clay Blaney): Philadelphia, Pa., Aug. 18—indefinite.

ARVINE PLAYERS: Lancaster, Pa., Sept. 1—indefinite.

AVENUE: Vancouver, B. C., Can.—indefinite.

BAILEY-MITCHELL: Seattle, Wash., Sept. 1—indefinite.

BAKER, LEE, AND EDITH EVELYN (M. Bainbridge): Minneapolis, Minn., May 25—indefinite.

BAYLIES-HICKS: Fall River, Mass., June 30—indefinite.

BESSEY, JACK: Dubuque, Ia., June 1—indefinite.

BINGHAM, AMELIA: Detroit, Mich., Aug. 18-Sept. 13.

BISHOP PLAYERS: Oakland, Cal.—indefinite.

BOYD: Omaha, Neb., Aug. 31—indefinite.

BROADWAY (E. A. Schiller): Bayonne, N. J., Sept. 1—indefinite.

BROADWAY THEATER (Daniel D. Scullen): Springfield, Mass., April 28—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal., indefinite.

BURNS: Colorado Springs, Colo., June 9—indefinite.

CALSMITH PLAYERS: Reading, Pa., Sept. 8 indefinite.

CASTLE SQUARE (John Craig): Boston, Mass., Aug. 30—indefinite.

COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.

COLUMBIA (Fred G. Berger): Washington, D. C., April 14-Sept. 6.

CRESCENT PLAYERS: Brooklyn, N. Y., Aug. —indefinite.

DAVIS, HARRY: Pittsburgh, Pa.—indefinite.

ELITCH'S GARDEN: Denver, Colo., June 7—indefinite.

EMPIRE (Spitz and Nathanson): Providence, R. I., Sept. 1—indefinite.

FEALY-DURKIN: Denver, Colo., June 16—indefinite.

GAYETY PLAYERS: Hoboken, N. J., Sept. 1—indefinite.

GONELL: Mason City, Ia.—indefinite.

GOTHAM (Mrs. P. H. Boyle): Brooklyn, N. Y., Aug. 23—indefinite.

GRAND OPERA HOUSE: Brooklyn, N. Y., Aug. 23—indefinite.

GREENPOINT (Al. Trahern): Brooklyn, N. Y., Aug. 30—indefinite.

GREW, WILLIAM: Fitchburg, Mass., Aug. 25 —indefinite.

HALL, EUGENE J.: Altoona, Pa., June 9—indefinite.

HAVILAND-POWELL: Terre Haute, Ind.—indefinite.

HARLEM OPERA HOUSE: New York city Sept. 1—indefinite.

HASWELL, PERCY: Toronto, Can., May 26—indefinite.

HUDSON: Union Hill, N. J., May 5—indefinite.

HUNTINGTON, WRIGHT: St. Paul, Minn., Sept. 7—indefinite.

JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

KEITH: Toledo, O., April 14-Aug. 30.

LAMBERTSOFF (Chas. A. Mangold): Dallas, Tex. indefinite.

LATIMORE AND LEIGH: Charlotte, N. C.—indefinite.

LAWRENCE, DEL S.: Vancouver, B. C., Can., July 14—indefinite.

LLOYD, ROLLO: Concord, N. H., Sept. 1—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 18—indefinite.

LONG, BILLY (Gortaz and Stacy): Nashville, Tenn., June 2—indefinite.

LUTTRINGER, AL.: Rockland, Me., June 2—indefinite.

LYCEUM (Dennis, Weiss and Dowell): San Diego, Cal.—indefinite.

MAGRANE (T. Ashton Magrane): Wichita, Kan., Sept. 1—indefinite.

MAJESTIC: Utica, N. Y., April 21—indefinite.

MALLEY-DENISON: Lawrence, Mass., Aug. 30 —indefinite.

MALLEY-DENISON: Fall River, Mass., Aug. 23—indefinite.

MALLEY-DENISON (W. L. Malley): Newport, R. I.—indefinite.

MANHATTAN OPERA HOUSE: New York city Aug. 4—indefinite.

MAYER (George K. Robinson): Haverhill, Mass.—indefinite.

MERRIMACK PLAYERS: Lowell, Mass.—indefinite.

MORISON, LINDSAY: Lynn, Mass., Aug. 2—indefinite.

MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.

NORTH BROTHERS: Topeka, Kan., Sept. 1—indefinite.

OLENTANGY: Columbus, O., May 12—indefinite.

OLIVER, OTIS: La Fayette, Ind., May 26-Aug. 30, Rockford, Ill., Sept. 3—indefinite.

ORPHEUM (H. M. Addison): Reading, Pa., Aug. 23—indefinite.

ORPHEUM (J. Herman Thurman): Cincinnati, O., Sept. 14—indefinite.

ORPHEUM PLAYERS (Wm. A. Page): Philadelphia, Pa., Sept. 1—indefinite.

PAYTON (Joseph Payton): Newark, N. J., June 9—indefinite.

PEARL (W. H. Amel): Williamsport, Pa.—indefinite.

PENN PLAYERS (Jay Packard): Philadelphia, Pa., Aug. 30—indefinite.

PERMANENT PLAYERS: Edmonton, Can.—indefinite.

PERMANENT PLAYERS: Winnipeg, Can., Aug. 11—indefinite.

PITT PLAYERS (William M. Patch): Pittsburgh, Pa., Sept. 6—indefinite.

PITTSFIELD PLAYERS: Pittsfield, Mass.—indefinite.

POLI (S. Z. Poli): New Haven, Conn., May 5—indefinite.

POLI (S. Z. Poli): Hartford, Conn., May 5—indefinite.

POLI (S. Z. Poli): Bridgeport, Conn., May 5—indefinite.

POLI (S. Z. Poli): Scranton, Pa., May 5—indefinite.

POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.

POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.

POLI (Harry E. Parsons): Waterbury, Conn., Aug. 18—indefinite.

PRINCESS: Des Moines, Ia., Aug. 24—indefinite.

PRINCESS: Tacoma, Wash.—indefinite.

PRINGLE, DELLA (C. H. Van Auker): Butte, Mont., Aug. 31—indefinite.

READE, ROMA: Ottawa, Can.—indefinite.

REDMOND: Sacramento, Cal.—indefinite.

SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—indefinite.

SHERMAN-AYLESWORTH: Moose Jaw, Sask., Can., Sept. 1—indefinite.

STAINACH PLAYERS: Binghamton, N. Y., Sept. 1—indefinite.

STODDARD (W. L. Stewart): London, Ont., Can., June 22—indefinite.

STORK, CLIFFORD AND MABEL BROWNELL (Lee Ohtoleagle): Newark, N. J., Sept. 1-27.

SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—indefinite.

UTAH THEATER: Salt Lake City, U., May 18 —indefinite.

VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—indefinite.

WADSWORTH (Cecil Owen): New York city Aug. 25—indefinite.

WASHINGTON (James Slocum): Detroit, Mich., July 21—indefinite.

WESTCHESTER PLAYERS (Cecil Owen): Mt. Vernon, N. Y., Sept. 1—indefinite.

TRAVELING STOCK COMPANIES

ANGELL'S COMEDIANS (J. S. Angell): Pattonsburg, Mo., 25-30.

AUBREY (D. O. Hittner): Washington, Ind., 25-30.

BOYER, NANCY (Harry A. March): Kenton, O., 25-30.

BROWN, KIRK: Carbondale, Pa., Sept. 1-6.

BYERS, FRED (Fred Byers): Galesville, Wis., 25-30, Weyauwega Sept. 4-6, Sturgeon Bay 10-13.

CALLAHAN DRAMATIC (L. W. Callahan): Delevan, Ill., 25-30.

COLTON, JESSIE (J. B. Richardson): Toulon, Ill., 25-30.

CORNELL-PRICE (W. E. Cornell): Ligonier, Ind., 25-30, Plymouth Sept. 1-6, Marion, Ill., 8-13.

DE VOSS, FLORA (J. B. Rotnour): Darlington, Wis., 25-30, Nellisville Sept. 1-6.

DOUGHERTY (Dougherty-Pruitt-Cox): Burlington, Kan., 24-30.

EARLE: Anderson, Ind., 26-30.

EMMETT, GORDON: Coldwater, Mich., 25-30.

EWING, GERTRUDE (W. L. Smith): Memphis, Mo., 25-30, California Sept. 1-6.

GRAHAME: Greenville, Pa., 25-30.

HAYES, LUCY, PLAYERS: Aurora, Neb., 25-30, Massena, Ia., Sept. 1-4, Greenfield 5, 6, Indianola 8-13.

HILLMAN'S IDEAL (Harry Sohns): St. John, Kan., 25-30, Ellsworth Sept. 1-6, Franklin, Neb., 8-13.

LONGACRE (Wee and Lambert): Waynesburg, Pa., 25-30, Clarksburg, W. Va., Sept. 1-6.

MAHER, PHIL: Newark, N. Y., 25-30.

MARKS, MAY BELL: Hamilton, Ont., Can., Sept. 1-6.

MARKS, E. W.: Lowville, N. Y., 25-30, Watertown, N. Y., Sept. 1-6.

MYRKLE-HARDER: Carbondale, Pa., 25-30, Williamsport Sept. 1-6.

NORTH BROTHERS: Ft. Worth, Tex., Sept. 1-6.

ROBBINS, THE: Emporia, Kan., 24-30.

SHANNON, HARRY: Wapakoneta, O., 25-30.

SHOREY, ETHEL MAY: Danielson, Conn., Sept. 1-6.

SPEDDEN AND PAIGE (Sam Spedden): Rock Rapids, Ia., 25-30.

TEMPEST DRAMATIC (J. L. Tempest): Shenandoah, Pa., 25-30.

OPERA AND MUSICAL COMEDY

ADELE (New Era Producing Co.): New York city Aug. 28—indefinite.

ALL ABOARD (Lew Fields): New York city June 5—indefinite.

AMERICA (Messrs. Shubert): New York city Aug. 30—indefinite.

BERNARD, SAM (A. H. Woods): Boston, Mass., Aug. 25—indefinite.

CANDY SHOP (Anderson Gaiety Co.): Cincinnati, O., Sept. 7-13.

CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): New York city Aug. 25—indefinite.

CHOCOLATE SOLDIER: Bath, Me., 28.

CLIFFORD, BILLY S.: Victoria, B. C., Can., 29, 30, Everett, Wash., 31, Tacoma Sept. 1, Ellensburg 2, No. Yakima 3, Walla Walla 4, Lewiston, Ida., 5, Colfax, Wash., 6, Spokane 7, Wallace, Ida., 8, Missoula, Mont., 9, Hamilton 10, Great Falls 11, 12, Helena 13.

COLUMBIA MUSICAL COMEDY (Dillon and King): Oakland, Cal.—indefinite.

COUNT OF LUXEMBOURG (Klaw and Erlanger): Toronto, Can., 25-30.

COUNT OF LUXEMBOURG (Klaw and, Erlanger): Grand Rapids, Mich., Sept. 1.

FIREFLY, THE (Arthur Hammerstein): Philadelphia, Pa., 30-Sept. 6.

FOLLIES OF 1913 (Florenz Ziegfeld, Jr.): New York city June 16-Sept. 6, Philadelphia, Pa., 8-27.

GIRL OF MY DREAMS (Kelly and Coutts): White Plains, N. Y., 29, Poughkeepsie 30, Schenectady Sept. 1, Johnstown 2, Troy 3, Oneonta 4, Waverly 5, Hornell 6.

GORDON, KITTY (Joseph M. Gaites): Winnipeg, Man., Can., Sept. 1.

GORMAN MUSICAL COMEDY (J. W. Gorman): Portland, Me.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Dover, N. H.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Lewiston, Me.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Auburndale, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Brockton, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Haverhill, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Lynn, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Medford, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Salem, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Worcester, Mass.—indefinite.

GORMAN MUSICAL COMEDY (J. W. Gorman): Dover, N. H.—indefinite.

HANKY PANKY (Lew Fields): New York city 25-30, Boston, Mass., Sept. 1-13.

HARTMAN, FERRIS: Oakland, Cal., June 1—indefinite.

HEART BREAKERS: Des Moines, Ia., 21-30.

HITCHCOCK, RAYMOND (Cohan and Harris): Atlantic City, N. J., Sept. 1-6.

HOPPER, DE WOLF (Messrs. Shubert): Long Branch, N. J., 28, New York city Sept. 1—indefinite.

KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.

LITTLE BOY BLUE (Henry W. Savage): Dover, N. J., 28, Paterson 29, 30.

LITTLE MISS FIX-IT (Werba and Luescher): Norfolk, Va., 28, Richmond 29, Newport News 30.
MACDONALD CHRISTIE (Werba and Luescher): Philadelphia, Pa., Sept. 1-6, New York city 8—indefinite.
MARY'S LAMB (David Pfirrmann): Charleston, S. C., 30.
McFADDEN'S FLATS: Jacksonville, Fla., 27, Tallahassee 28, Biloxi, Miss., 30.
McINTYRE AND HEATH (John Cort): Allentown, Pa., 30, Toronto, Can., Sept. 1-6, Montreal 8-13.
MERRY COUNTESS: Columbia, S. C., Sept. 1, Jacksonville, Fla., 8.
MERRY MARTYR (Klaw and Erlanger): Boston, Mass., Aug. 30—indefinite.
MIDNIGHT GIRL (Adolf Philipp): New York city Sept. 1—indefinite.
MONTGOMERY AND STONE, AND ELSIE JANIS (Charles Dillingham): Rochester, N. Y., 26, 27, Buffalo 28-30, Chicago, Ill., Sept. 1—indefinite.
MUTT AND JEFF (Gus Hill): Carbondale, Pa., 27.
NEWLYWEDS AND THEIR BABY: Sydney, N. S., Can., 27, Glace Bay 28, N. Sydney 29, N. Glasgow 30, Truro Sept. 1, Amherst 2, Moncton 3, 4, Halifax 5, 6, St. John, N. B., 8-10.
OH! OH! DELPHINE (Klaw and Erlanger): Chicago, Ill., Sept. 1—indefinite.
OLYMPIC PARK OPERA (Franklin and Bazzet): Newark, N. J., May 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Winnipeg, Man., Can., 25-30, Minneapolis, Minn., 31-Sept. 6, Milwaukee, Wis., 7-13.
PASSING SHOW OF 1913 (Messrs. Shubert): New York city June 24—indefinite.
PRINCE OF TO-NIGHT: Beloit, Wis., Sept. 8.
PRINCESS MUSICAL COMEDY (Hibert and Getchell): Des Moines, Ia., Aug. 24—indefinite.
PURPLE ROAD (Joseph M. Gaites): Philadelphia, Pa., Sept. 1-6.
RING, BLANCHE (Frederic McKay): Newburgh, N. Y., 28, Detroit, Mich., Sept. 1-6.
ROBIN HOOD (Daniel V. Arthur): New York city Sept. 1-6.
ROBICK GLEN STOCK: Elmira, N. Y., May 26—indefinite.
SEVEN HOURS IN NEW YORK (Wee and Lambert): Woodstock, Can., 27, Presque Isle, Me., 28, Millinocket 29, Houlton 30, St. John, N. B., Can., Sept. 1-3, Calais, Me., 4, Bangor 5-6.
SEVEN KEYS TO BALDPATE (Cohan and Harris): New York city Sept. 1—indefinite.
SHUBERT MUSICAL STOCK: Minneapolis, Minn., July 13—indefinite.
SUNSHINE GIRL (Charles Frohman): Atlantic City, N. J., 30, New York city Sept. 1-20.
SWEETEST GIRL IN DIXIE (Quinn Brothers): Mankato, Minn., 27.
TIK TOK MAN OF OZ (Oliver Morosco): St. Paul, Minn., 24-30, Minneapolis 31-Sept. 6, Indianapolis, Ind., 8-13.
TIVOLI COMIC OPERA: San Francisco, Cal., May 21—indefinite.
TRENTINI, EMMA (Arthur Hammerstein): Brooklyn, N. Y., 30-Sept. 6, New York city 8-13.
TRIP TO WASHINGTON (Harry Askin): Chicago, Ill., Aug. 24—indefinite.
WELCOME PARK OPERA (W. W. Sargent): Fitchburg, Mass.—indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): New York city Aug. 18—indefinite.

TABLOID COMPANIES

AMERICAN PLAYERS: Columbia City, Ind., 25-30.
HENPECKED HENRY: Gary, Ind., 31-Sept. 6.
JOHNNY WISE: Detroit, Mich., Sept. 15-20.
MISS IDLEWILD: Port Huron, Mich., 31-Sept. 6.
OH, LOOK WHO'S HERE: Port Huron, Mich., 24-30.
SUNNY SIDE OF BROADWAY: Gary, Ind., 31-Sept. 6.
ZARROW, ZEB: Joplin, Mo., Sept. 1-6.

MINSTRELS

BIG CITY (John W. Vogel's): Washington Court House, O., 27.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Aug. 30—indefinite.
FIELD'S, AL. G. (Edward Conard): Akron, O., 27, Columbus 28-30, Louisville, Ky., Sept. 1, 2, Lexington 3, Chattanooga, Tenn., 4, Knoxville 5, Asheville, N. C., 6, Greenville, S. C., 8, Spartanburg 9, Columbia 10.
GEORGE EVANS'S HONEY BOY (Daniel Shea): Detroit, Mich., 25-30, Cleveland, O., Sept. 1-6.
GEORGIA TROUBADOURS (Wm. McCabe): Onaga, Kan., 27, Soldier 28, Circleville 29, Goff 30.
O'BRIEN'S, NEIL: Buffalo, N. Y., 25-30, Toledo, O., 31-Sept. 8.
PRIMROSE AND DOCKSTADER: Wilkes-Barre, Pa., 27, Williamsport 28, Huntingdon 29, Johnstown 30, Pittsburgh, Pa., Sept. 1-6.

BURLESQUE EASTERN WHEEL

AL. REEVES'S BEAUTY SHOW (Al. Reeves): Rochester, N. Y., 25-30, Syracuse Sept. 1-3, Utica 4-6.
AMERICAN BEAUTIES (Dave Guran): Kansas City, Mo., 24-30, Omaha, Neb., 31-Sept. 6.
BEAUTY, YOUTH AND FOLLY (William Y. Jennings): Toronto, Can., 25-30, Buffalo, N. Y., Sept. 1-6.
BEAUTY PARADE (Ed. Schaefer): Boston, Mass., 25-30, New York city Sept. 1-6.
BERMAN SHOW (Jack Singer): Minneapolis, Minn., 25-30, St. Paul 31-Sept. 6.
BELLES OF BEAUTY ROW (Henry P. Dixon): Chicago, Ill., 24-30, Cincinnati, O., 31-Sept. 6.
BEN WELCH (Joe Lieberman): Toledo, O., 24-30, Chicago, Ill., 31-Sept. 6.
BIG FROLIC (Ed. Daley): St. Paul, Minn., 24-30, Milwaukee, Wis., 31-Sept. 6.
BIG JUBILEE (James Weedon): Providence, R. I., 25-30, Boston, Mass., Sept. 1-6.
BON TON GIRLS (Frank McAleer): Indianapolis, Ind., 25-30, Chicago, Ill., 31-Sept. 6.
BOWERY (George Harris): Brooklyn, N. Y., 25-30, Paterson, N. J., Sept. 1-6.
BROADWAY GIRLS (Louis Oberworth): Pittsburgh, Pa., 25-30, Cleveland, O., 31-Sept. 6.
COLLEGE GIRLS (Harry Hedges): New York city 25-30, Brooklyn, N. Y., Sept. 1-13.
COLUMBIA (I. C. McFarlan): New York city 25-30, Brooklyn, N. Y., Sept. 1-6.
CRACKERJACKS (Charles B. Arnold): Philadelphia, Pa., 25-30, New York city Sept. 1-6.
DAVE MARION'S OWN (Bob Travers): Albany, N. Y., 25-27, Worcester, Mass., 28-30, Boston Sept. 1-6.
DREAMLAND (Dick Patten): Bridgeport, Conn., 25-27, Providence, R. I., Sept. 1-6.
FOLLIES OF THE DAY (Jack McNamara): Brooklyn, N. Y., 25-Sept. 6.
GAY NEW YORKERS (Jake Goldenberg): Milwaukee, Wis., 24-30, Chicago, Ill., 31-Sept. 6.
GAYETY GIRLS (Bob Simons): Philadelphia, Pa., 25-30, Baltimore, Md., Sept. 1-6.
GINGER GIRLS (Emanuel Rosenthal): Cincinnati, O., 24-30, Louisville, Ky., 31-Sept. 6.
GIRLS FROM HAPPYLAND (E. W. Chipman): Boston, Mass., 25-30, Springfield Sept. 1-3, Albany, N. Y., 4-6.
GIRLS FROM STARLAND (Charles Donnahue): Omaha, Neb., 24-30, Minneapolis, Minn., 31-Sept. 6.
GIRLS FROM THE GREAT WHITE WAY (Dave Gordon): St. Louis, Mo., 25-30, Kansas City 31-Sept. 6.
GOLDEN CROOK (James Fulton): New York city 25-Sept. 6.
HAPPY WIDOWS (William Fennessy): New York city 18-30, Hoboken, N. J., Sept. 1-6.
HARRY HASTINGS (Jack Levy): Louisville, Ky., 24-30, Indianapolis, Ind., Sept. 1-6.
HONEYMOON GIRLS (Harry Leon): Paterson, N. J., 25-30, Newark Sept. 1-6.
LIBERTY GIRLS (Alex. Gorman): Buffalo, N. Y., 25-30, Rochester Sept. 1-6.
LOVE MAKERS (Ira A. Miller): Chicago, Ill., 23-30, St. Louis, Mo., 31-Sept. 6.
MOLLIE WILLIAMS (Phil Isaacs): Montreal, Can., 25-30, Albany, N. Y., Sept. 1-3, Worcester, Mass., 4-6.
QUEENS OF PARIS (Joe Howard): Cleveland, O., 25-30, Toledo 31-Sept. 6.
ROBIE'S BIG SHOW (Joe Robie): Chicago, Ill., 24-30, Detroit, Mich., 31-Sept. 6.
ROSE SYDELL (Harry Thompson): Newark, N. J., 25-30, Philadelphia, Pa., Sept. 1-6.
ROSELAND GIRLS (Walter Greaves): Brooklyn, N. Y., 25-30, New York city Sept. 1-13.
ROSEY POSEY GIRLS (Louis Livingston): Syracuse, N. Y., 26-27, Utica 28-30, Montreal, Can., Sept. 1-6.
SOCIAL MAIDS (Bob Cohen): Washington, D. C., 25-30, Pittsburgh, Pa., Sept. 1-6.
STAR AND GARTER (Harry Rose): Omaha, Neb., 24-30.
TAXI GIRLS (Louis Hurtig): Baltimore, Md., 25-30, Washington, D. C., Sept. 1-6.
TROCADEROS (Frank Pierce): Detroit, Mich., 24-30, Toronto, Can., Sept. 1-6.
VANITY FAIR (William S. Clark): Hoboken, N. J., 25-30, Philadelphia, Pa., Sept. 1-6.
WATSON, BILLY (Dan Guggenheimer): New York city 25-30, Bridgeport, Conn., Sept. 1-3.
WATSON SISTERS (George Belfrage): Springfield, Mass., 25-27, Albany, N. Y., 28-30, New York city Sept. 1-6.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCH BAIRD'S BIG SHOW (Billy Dunn): Cincinnati, O., 25-30, Indianapolis, Ind., 31-Sept. 6.
CABARET GIRLS (Chas. Cromwell): New York city 25-Sept. 6.
CRUSOE GIRLS (Chas. Robinson): Toronto, Can., 25-30, Buffalo, N. Y., Sept. 1-6.
FOLLIES OF PLEASURE (Rube Bernstein): Detroit, Mich., 24-30, Toronto, Can., Sept. 1-6.
GIRLS FROM THE FOLLIES (Harry Strouse): Cleveland, O., 24-30, Cincinnati 31-Sept. 6.
HIGH LIFE GIRLS (Frank Calder): Wilkes-Barre, Pa., 25-27, Scranton 28-30.
HONEY GIRLS (Bernard and Zeisler): Utica, N. Y., 25-27, Schenectady 28-30, Boston, Mass., Sept. 1-6.
HOWARD, MAY, GIRLS OF ALL NATIONS (J. D. Barton): Chicago, Ill., 24-Sept. 6.
MIRTH MAKERS (Hatch and Beatty): Chicago, Ill., 24-30.
MISCHIEF MAKERS (Jean Bedini): Rochester, N. Y., 25-30, Utica Sept. 1-3, Schenectady 4-6.
MONTE CARLO GIRLS (Tom Sullivan): Indianapolis, Ind., 24-30, St. Louis, Mo., 31-Sept. 6.
MULL, EVA, BIG BEAUTY SHOW (Lou Talbot): Lynn, Mass., 25-27, Lowell 28-30, Boston Sept. 1-6.
PANAMA PANSIES (Max Armstrong): Boston, Mass., 25-30, Lawrence Sept. 1-3, Holyoke 4-6.
PARISIAN BEAUTIES (Sim Williams): Boston, Mass., 25-30, Lynn Sept. 1-3, Lowell 4-6.
PROGRESSIVE GIRLS: St. Louis, Mo., 24-30.
ROTOR GIRLS (Morris Wainstock): Lawrence, Mass., 25-27, Holyoke 28-30, New York city Sept. 1-13.
REID, JACK, BIG BEAUTY SHOW (O. T. Crawford): St. Louis, Mo., 24-30, Chicago, Ill., 31-Sept. 13.
STARS OF STAGELAND (W. B. Bentley): New York city 25-30, Philadelphia, Pa., Sept. 1-6.
SUNSHINE GIRLS (Wash. Martin): Buffalo, N. Y., 25-30, Rochester Sept. 1-6.
TANGO GIRLS (Chas. Taylor): Philadelphia, Pa., 25-30, Wilkes-Barre Sept. 1-3, Scranton 4-6.

CIRCUS

BARNES, AL. G.: El Reno, Okla., 27, Enid 28, Chickasha 29, Duncan 30, Lawton Sept. 1, Weatherford 2, Sayre 3, Amarillo, Tex., 4, Hereford 5, Clovis, N. Mex., 6.
BARNUM AND BAILEY: Rockford, Ill., 27, Sterling 28, Peoria 29, Galesburg 30, Mexico, Mo., Sept. 2.
CARSON, KIT, WILD WEST: Hartshorne, Okla., Sept. 6.
DOWNIE AND WHEELER: Patchogue, L. I., N. Y., 27.
GOLLMAR BROTHERS: Waukegan, Ill., 27, Evanston 28, Marengo 29, Rochelle 30.
HAGENBECK-WALLACE: Mattoon, Ill., 27, Decatur 28, Springfield 29, Litchfield 30, Paris Sept. 2.
HONEST BILL'S: Preston, Okla., 27, Schulter 28, Henrietta 29, Wetumka 30.
101 RANCH WILD WEST: Monmouth, Ill., 27, Aledo 28, Kewanee 29, La Salle 30, Decatur Sept. 2, Columbus, O., 10.
RINGLING BROTHERS: Sacramento, Cal., 27, Santa Rosa 28, Oakland 29, San Francisco 30-Sept. 1.
SELLS-FLOTO: Stratford, Ont., Can., 27, London 28, St. Thomas 29, Windsor 30.
SILVER FAMILY: Shaftsburg, Mich., 28, Laurelburg 29, Ovid 30.
STARRETT'S (H. S. Starrett): Lancaster, Vt., 25-30.
YANKEE ROBINSON'S: Keokuk, Ia., Sept. 3.

ORCHESTRAS

BALLMAN, MARTIN: Riverview, Chicago, Ill.—indefinite.
CATES SAXOPHONIC SYMPHONIA: Barre, Vt., 30, Randolph 29, Bar Harbor, Me., Sept. 1, Caribou 6, Rutland, Vt., 6.
CAVALLO: Lakeside, Denver, Colo.—indefinite.
CRESTORE: Sans Souci, Chicago, Ill., May 24—indefinite.
DON PHILIPINI: Electric, Kansas City, Mo.—indefinite.
FERULLO, FRANCESCO: Minnesota State Fair, St. Paul, Sept. 1-10.
HAND, ARMIN: Forest Park, Chicago, Ill.—indefinite.
LAMB'S: Rocky Point, Providence, R. I.—indefinite.
NATIELLO: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.
ROCERETO: West View, Pittsburgh, Pa.—indefinite.
ROEMHILDT, THEODORE: Bismarck, Chicago, Ill.—indefinite.
SHANNON: Woodside, Philadelphia, Pa.—indefinite.
SOUSA, JOHN PHILIP: Willow Grove, Philadelphia, Pa., Aug. 17-Sept. 7.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. P. Harrison): Massillon, O., 27, Painesville 28, Ashtabula 29.
HOUSTON, MAGICIAN: Shanghai, China, Aug. 1-30, Nagasaki, Japan, Sept. 1-30.
RAYMOND, THE GREAT: White City, Chicago, Ill.—indefinite.
TANGUAY, EVA (S. W. Combs): Buffalo, N. Y., Sept. 1-6.

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MOTION PICTURES

COMMENT AND SUGGESTION

IN the issue of July 23 there appeared a letter from Bushnell Diamond, of Philadelphia, agitating a movement for the revival of film dramas that pleased the motion-picture loving public a few years ago. It seemed at the time that Mr. Diamond had expressed a wish felt by many other photoplay followers, and now no room is left for doubt. Lack of space has prevented our printing all of the letters from readers who have shown their approval of the suggestion, and, because elimination was necessary, we have selected for publication a few that present the prevalent sentiment in the strongest terms. To correspondents whose communications have not appeared in print we are equally indebted for a prompt response, and their letters will be kept on file for possible use at a later date. After a time we may publish an impressively long list of names to show that the demand for a reissue of notable films is sufficient to warrant recognition from the manufacturers. When writing on this subject, it is well for a correspondent to mention a few of the films he has in mind as being worthy of resurrection; and he should give his full name and address. Two letters appearing on another page of this issue merit the attention of all who are interested in the matter.

* * * *

FOR all that motion-picture houses seem to spring up like mushrooms in every fertile field, it appears that some opportunities for tidy little incomes are being overlooked; and right under the noses of aggressive New Yorkers, too. The place we have in mind—and it must have many hundred duplicates—is a delightful Long Island town of some 4,000 moderately prosperous inhabitants, for, in addition to the proceeds from farms, fishing and Summer boarders, there is a factory that gives steady incomes to about 600 families. During the Winter months amusement is infrequently provided by cheap traveling theatrical

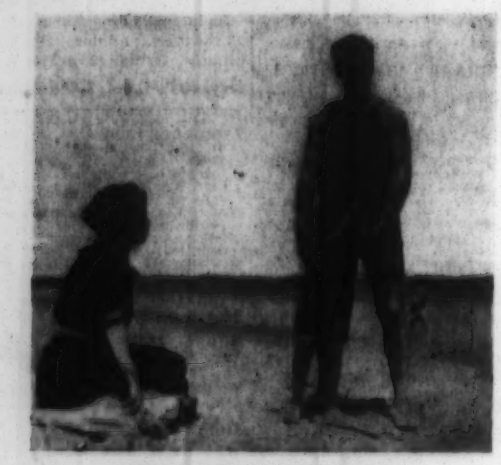
GENE GAUNTIER,
Who Recently Sailed for Europe.

GLADYS HULETTE,
Now in Edison Pictures.

companies, church entertainments, and one motion-picture show in a reconstructed store—dark, unattractive and stuffy, as are all of its kind. Visits to this dungeon of pleasure on several hot Summer nights, when the mosquitoes fed merrily under cover of the darkness within, suggest a tale of unclaimed opportunities.

* * * *

Heat, mosquitoes, uncomfortable seats and an undersized screen, notwithstanding, the building was filled and refilled by audiences ready to respond to every movement on the screen. Knockabout farces, as old as the sand dunes of Long Island, sent gales of laughter through the torrid blackness, adolescent sentimentality brought eager attention, and melodrama thrilled like ghost stories told around a dying camp fire. A weak picture placed in the atmosphere of that amusement-hungry public became temporarily strong, and no one ever bothered to complain about poor projection or worn-out film. So much for the patronage at the command of the exhibitor whose nearest rival is ten miles away—lucky man.



A. H. SAWYER ON VACATION,
Manager of Kinemacolor, and His Family.

People flock to the store show that is open every evening, but not in the afternoon; they pay a ten-cent admission charge, and, under conditions that probably would not be countenanced by the fire department of New York City, watch a programme comprising three reels, released anywhere from two to three months previously. Is not this a fair sample of the golden opportunities awaiting men with a little capital in numberless small towns? How long would it take to win away the audiences in question if an airy, attractive little theater were erected in the same neighborhood, and the manager paid a trifle more for an improved service? Beyond question, he would find it profitable to open his house afternoons as well as evenings; and the joy of that easily delighted audience would do his heart good, not to speak of his pocketbook.

* * * *

SOME public-spirited citizen, who is annoyed by seeing house fronts made hideous by flamboyant lithographs, might head a little educational tour of offending exhibitors. Suitable members of the party could be gathered from First, Second, Third, Sixth, and all the other avenues in New York until several dozen buses had been filled. Then the line might move slowly uptown, allowing plenty of time for the occupants of the buses to study the delicate harmony of the color schemes wrought by the generous lithograph displays of their fellow showmen. After the excursion party had traveled northward as far as 116th Street, we would suggest a prolonged stop at the Regent Theater, to allow ample opportunity for the contrasting methods in vogue there to become impressive. Possibly the eyes of the exhibitors would have been wearied by the sights on the long journey, thus temporarily placing them on a par with others who traverse the city's streets, and perhaps the modest announcements at the Regent would appear desirable. They might even be inspired to imitate the gen-

EARL METCALF,
Member of Lubin Company.

teel policy of the Regent and start a bonfire with their misplaced eight sheets; and how welcome would be the consuming flames. In plain words, many of the theater fronts in New York are abominable. This has been said before, and it is worth repeating just as long as it remains the truth.

THE FILM MAN.

EDISON ON VACATION

Thomas A. Edison joined his wife, two sons and daughter near Boston, last Sunday, on his first vacation in two years.

The Edison family will automobile through the Berkshires and the White Mountains, spending a few days in the vicinity of Lake Sunapee, N. H. They expect to be away about ten days.

A RECORD PRODUCTION

"A Princess of Bagdad" is Written and Produced in Fifteen Days

A Princess of Bagdad, the large production just completed by the Helen Gardner Picture Players in Miss Gardner's studio at Tappan-on-the-Hudson, which will be put out as a consistent successor to Cleopatra, comprises over seven thousand feet of film.

The story was written and the picture made within a period of fifteen days. The actual work of production required a little over nine days. Only one hundred and thirty-five feet of film were lost by having to make "retakes" and for other causes. Seventy-two still pictures were also made, each one of which is said to be a little masterpiece.

Notwithstanding the speed with which this picture was made, the work throughout is reported to be perfectly consistent. While the film may not possess the inherent grandeur and dignity which marked Cleopatra, nevertheless the interesting story and manner in which it is portrayed will undoubtedly insure for it a popularity not even exceeded by its predecessor.

LAWRANCE GOING WEST

W. H. Lawrance, who has been in charge of the Union Features department of the Eclair Company for the past few months, leaves on the first of September for Indianapolis to take charge of the Warner Feature Company office in that city.

Mr. Lawrance came to Union Features from the American Feature Film Company of Chicago, where he was the executive head of this, one of the very first companies to successfully market State right features. Among other successes put out by this firm were Convict Life in the Ohio Penitentiary and Twenty Years in Sing Sing. In that organization Mr. Lawrance secured some very valuable experience in the days when the game was new.

The work which Mr. Lawrance has been doing in the Union Features office will be handled by Mrs. Agnes Egan Cobb, who has been in the office with Mr. Lawrance, and F. C. Gunning, the publicity man for the Eclair and Union Features.

THE POEM-O-GRAPH PICTURES

The Poem-o-graph Company, of Cleveland, O., has purchased all the negatives from the Poem-o-graph Company, of New York, of which Purce Kingsley is president. The purchasing firm now has the world's rights to a number of well-known subjects, including The Death of Little Jim, The Face on the Bar-room Floor, and Christmas Day in the Workhouse. A first-class dramatic actor is engaged in reciting these poems, so as to fit every action on the screen, making the result a wonderfully lifelike talking picture.

This novelty has been promoted for four or five months past in the State of Ohio, and has met with marked success there. It is possible that State rights to these pictures will be disposed of.

BRANDT TO EUROPE

Following its new policy of an aggressive sales campaign in Europe, the Universal Film Company has sent Joe Brandt to London to carry out an original advertising plan in the foreign publications.

Mr. Brandt, a graduate of THE MIRROR, has been connected with the Universal Company's advertising and publicity department since its organization and was selected for the European post from among almost fifty applicants.

EDISON PLAYERS AT SEARSPORT, ME.

Left to Right—Dick Neill, Mr. Kugler (Camera Man), John Sturgeon, Frank McGlinn, Dr. Porter, Augustus Phillips, Bliss Milford, Mary Fuller, Elsie MacLeod, Walter Edwin, Harry Beaumont. At the time this picture was taken the Edison actors were being entertained by Dr. Porter.

ALL STAR SALES LARGE

Before "Arizona" is Completed Territory Worth $133,000 is Sold

A record in territorial sales has probably been broken by the All Star Feature Corporation, whose initial play-production in pictures of Arizona, Augustus Thomas's big success, will be ready for its first showing about Sept. 1. Harry R. Raver, president of the company, authorises the statement that $133,000 worth of territory has already been closed for All Star productions.

On Friday last the Famous Players Film Company, located at Boston; the Famous Players Film Service, Incorporated, of Pittsburgh, Pa.; the Electric Theater Supply Company, of Philadelphia, Pa.; and Sol. Lesser, of the Golden Gate and Pacific Feature Film Companies, of California, closed contracts.

Boston gets the New England States, Pittsburgh takes Western Pennsylvania, West Virginia, Ohio, and Kentucky; Philadelphia operates eastern Pennsylvania, southern New Jersey, Maryland, Delaware, and District of Columbia, while Lesser gets California, Arizona, Nevada, Oregon, Idaho, Washington, and Montana. These are the latest contracts closed.

Remarkable as it may seem, these negotiations were consummated by Mr. Raver on his personal assurance of good films, as it was not possible to exhibit the production up to this time, as the work of staging Arizona will not be finished for another week.

DROUET WITH BIOGRAPH

Robert Drouet, who has been leading man and director for the Lubin Company in Philadelphia, has been engaged by the Biograph as leading man for their big feature films of successful plays, and is rehearsing The Road to Yesterday.

CREDIT ASSOCIATION

Organization of Motion Picture Men to Censor Advertising and Investigate Credits

The Motion Picture Credit Association was launched in New York recently at a meeting attended by Wendell P. Milligan and G. D. Proctor, *Morning Telegraph*; Joe Farnham, the *Billboard*; A. MacArthur, Jr., *Moving Picture World*, and Fred J. Beecroft, DRAMATIC MIRROR.

The association is the outcome of an apparent need for an organization aiming to be of service to both manufacturers and publications by guarding advertising columns from questionable announcements. All forms of motion picture advertising will be censored to prevent misleading publicity, and the credits of advertisers will be investigated. The association has other plans in mind for the betterment of the trade.

Suggestions for work to be taken up, or complaints against advertisers, should be mailed to Joe Farnham, 163 West Forty-fifth Street, New York.

"CALAMITY ANNE" IS REAL

Louise Lester, better known to the picture public as Calamity Anne, writes all her own scenarios in which she plays this character. It may be interesting to know that Calamity Anne is a real character whom Miss Lester encountered some years ago, before her advent in motion pictures.

The innate goodness of this "diamond in the rough" appealed to Miss Lester, and in real life, just as Miss Lester portrays her in pictures, she is always ready to sacrifice her own comfort for the good of others and invariably gets into trouble fighting for what she believes is right.

The powerful appeal of this series, aside from the laughable comedy depicted by the lone woman with a jackass as her only friend, is the silver thread of self-sacrifice and goodness running through the pictures that appeal to all.

GEO. LEDERER, FILM FACTOR

Popular Manager Leaves "Legitimate" and Becomes Managing Director of Reliance

George W. Lederer has abandoned the legitimate and will henceforth gubbe the business affairs of the Reliance Film Company as managing director.

Mr. Lederer's experience and activities, which extend over a long series of years, has given him a keen insight in all things pertaining to the theater, and there should be little in any branch of it which is unexplored territory to him.

As long as a generation ago Mr. Lederer showed his daring and originality, when he inaugurated that class of entertainment, in this country, which has for its basis the "show girl" feature—a species of entertainment which for so many years constituted not only a dominant branch of the business, but has made fortunes for many and lost them for others. It was with The Belle of New York, produced by Mr. Lederer in New York and London, that he entered authoritatively on his career as one of America's most enterprising producing managers, and this position he has held all along through the vicissitudes and with the ups and downs of the intrepid man who is never downed. This, his first great success in this line, was followed with many more, and now we find Mr. Lederer a dominant factor in one city and then in another, but never in all these years non-important. Success never inflated him, failure never discouraged him. And from an occasional failure he would always soar, phoenix-like, into another success. Mr. Lederer, in his new capacity, will give a good account of himself, no doubt.

It is also rumored that Mr. Lederer has large interests in the new organization which will exploit twenty-five stock companies in twenty-five cities of 125,000 population and over.

MRS. DAVID MILES HURT

Mrs. David Miles, wife of Director Miles, was painfully injured last week when three fingers of her right hand were cut to the bone on a rusty piece of tin. It was more than half an hour before the flow of blood could be stopped and the wound examined. Mrs. Miles nearly collapsed from pain and loss of blood. There is danger of blood poisoning on account of the rusty condition of the tin that caused the wound.

RETURN FROM MOUNTAINS

Producer E. J. Le Saint, of the Selig's California Mission studios, and his group of popular Selig players returned a few days ago from a three-week sojourn at Cascade in the high Sierras, where the Pacific Light and Power Corporation is spending millions of dollars on a remarkable engineering undertaking. The Light and Power Corporation has maintained for over a year a camp of some 3,000 men in the heart of the wildest part of those mountains, and has constructed fifty-six miles of railroad. The Selig people were the guests of Superintendent F. M. Theiss, the engineer who has charge of the task.

NO ACTORS NEEDED

S. E. V. Taylor, producing director of the Marion Leonard pictures, wishes us to state that he does not need any people for the company at this time. Owing to a story in THE MIRROR that he was producing a picture at his new studios, a number of actors and directors have taken the long trip to Brooklyn only to be told there was no work, and he wishes to save others the trip.

SCENES FROM ESSANAY'S "BROKEN THREADS UNITED." TO BE RELEASED AUG. 29.

MRS. CARTER IN FILMS

Famous Emotional Star is Under Contract with George Kleine

Announcement has been made that Mrs. Leslie Carter has signed contracts with George Kleine to appear for the cinematograph in those characters made famous in America by her legitimate work.

This is one of the most important engagements scheduled for the moving pictures, and the result is being looked forward to with great interest. The first production of Mrs. Carter will be Du Barry, one of her most justly celebrated parts. The necessary atmosphere will be provided by actual French backgrounds in Versailles, Fontainebleu and the other historic spots used in the story. The preliminary work for this piece has been in progress for some time, and everything will be in readiness when Mrs. Carter arrives in Paris.

Mrs. Carter, who has canceled her road bookings to carry out her Kleine contract, is due to sail from New York Sept. 1.

Mr. Kleine will control world rights to all pictures in which Mrs. Carter appears while under his management.

TWO ECLAIR CLASSICS

The American-Eclair Company has just completed a three-reel production of Rob Roy, and has under way a portrayal of Evangeline, also in three reels. This company has made a number of classical productions with great success and will continue to produce recognized literary classics. It is a peculiar coincidence that both of these productions should be under preparation for presentation in dramatic form on Broadway this Fall. It happens, however, that the Eclair Company had made arrangements to film both Rob Roy and Evangeline before any one connected with the company had any idea that the same books were to be used for Broadway productions. The director who put on Rob Roy had already done this film in Europe some time ago, and the Evangeline scenario had been accepted and work begun on the production at Fort Lee just ten days before the first announcement was made of the coming stage version with Edna Goodrich in the title-role.

WALTER SCOTT SERIES

Giles R. Warren, well known to exhibitors through his connection with the Imp, Lubin, Powers, and Victor film companies, has contracted to furnish Warner's Features, Inc., with a superior brand of three-reel features. In order to do this and do it well, he has associated himself with J. A. Whitman, whose studio at Cliffside, N. J., will be under the personal supervision of both Mr. Warren and Mr. Whitman, and will be used by the new organization.

Mr. Warren announces that extensive preparations are under way for the production of a series of Sir Walter Scott's novels. The Lady of the Lake has just been completed and the others to be produced are Rob Roy, The Monastery, The Abbot, Guy Mannering, and Waverley.

CIRCUITS WANT "SAPHO"

Large Western theatrical circuits are reported in negotiation for the Sapho motion picture, which New Majestic produced and in which Florence Roberts appeared. Some of the theaters represented are houses that have never "played" a film before. Miss Roberts acted her Sapho version in most of the houses in the flesh, and a repetition of her performance on the screen is considered a novelty by these showmen.

TO GIVE AUTHORS' NAMES

Word comes from the executive offices of the Selig Company to the effect that they will hereafter incorporate the names of the more popular scenario writers in the announcement title of their principal releases. Some twenty-five or thirty Selig contributors have already been accorded this honor. Recognition of the scenario writer has been agitated pro and con for several years, and the Selig Company will undoubtedly receive much praise for the decision.

NEW CORPORATION

Articles of incorporation were filed at the State Department in Dover, Del., last week for the People's Motion Picture and Amusement Company, of New York city. The objects are to conduct the business of theatrical proprietors, music hall proprietors, and public entertainments of all kinds, including ballet dancing and vaudeville. The capital stock is $5,000,000. The incorporators are Joseph F. Curtin and H. O. Coughlan, of New York.

"LIFE OF DANIEL"

Two Scenes in Five-Reel Vitagraph Production Cost $10,000

The making of The Life of Daniel by the Vitagraph Players under the direction of Fred Thomson is not only an extraordinary undertaking but an exceedingly expensive one, according to reports. Specially designed for the production was the fiery furnace, built from historic data after careful research. This scene, and the one in which Charles Kent as Daniel enters the lions' den, is said to have involved an expenditure of not less than $10,000 in the building of settings, the securing of animals, and the time involved. More than 500 extra persons were employed in the production.

"A PRINCESS OF BAGDAD," HELEN GARDNER PLAYERS.

Another scene of great dramatic power is "The Dream of Nebuchadnezzar," when he sees the enormous statue of gold and silver and watches it break in thousands of pieces at the climax of his vision. The construction of this statue cost over $800. It was first modeled in clay, then cast in plaster, over half a ton of plaster being used. It was twenty feet high and necessarily completely destroyed in carrying out the description of the vision.

The Life of Daniel is in five reels, and no pains have been spared in making the film correct in every particular.

ENLARGE MORMON FILM

H. M. Russell has returned to town after a two months' sojourn in and about Salt Lake City, during which time he succeeded in securing 3,000 additional feet of picture for the 100 Years of Mormonism film, which will be launched upon the market in seven reels. One of the interesting new features added to the picture is the pageant celebrating the sixty-sixth anniversary of the Mormon pioneers' entrance into Salt Lake Valley, in which 8,000 Mormon children participated.

State rights will not be sold for this attraction, but about twenty companies will tour it in various parts of the country during the coming season.

LETTERS and QUESTIONS

Answered by "The Film Man"

The author of the following letter, that must prove of exceptional interest to those who admire photoplays of the better class, is Harcourt Farmer, director of the Irving Players. He writes:

"The idea recently suggested by a correspondent in regard to the reissuing of old films is a good one. In the old days—I mean 1907, 1908, 1909—before the days of glorified four and five reel pictures, one very frequently came across a perfect specimen of artistic work. The Biograph pictures, for example, could very well bear repetition. One always stands out in my memory, though the title has slipped; Verner Clarges was a Southern veteran in it and his acting was magnificent. Undoubtedly some of the early Biograph releases would score as emphatic a success now as then; perhaps more so.

"The Vitagraph production of A Tale of Two Cities should be reissued; also that splendid Mary Fuller-Mare MacDermott production of Aida, which the Edison Company brought out about '10.

"'While we are upon the subject,' as James Cox says, I should like to speak a word in favor of the motion picture as a factor in dramatic instruction. I have not had occasion before to write to your department, but this has not been for lack of enthusiasm. As an actor of the legitimate stage I welcome the boon which the motion picture affords members of the profession in offering us the opportunity of studying our own work. Mrs. Siddons, or Rachel, or Ristori, or Irving, or Booth—great and incomparable as they were—would have improved their expression a thousand per cent. had they been able to watch themselves act as we moderns can do. The question of lowering of receipts, of course, causes many a theatrical man to look darkly at the moving picture house; because we must admit that the latter has taken a considerable part of the regular theater's attendance away.

"But we of the 'regular theater' should not object; I would infinitely sooner see audiences in a picture theater than in a musical comedy or vaudeville house. These latter are hideous distortions of art: the motion picture is merely an extension of genuine dramatic work, and therefore welcome to the discerning student of the drama.

"When will the Independent film people begin to produce consistent picture plays? In the past six years, after a regular attendance at local houses, the only thoroughly correct films I have seen have been those issued by organizations of the caliber of the Edison, Biograph, Vitagraph, Selig, Lubin group and those connected with that group. As for the many-reel subjects which some companies put out, they are an utter waste of time to witness. The many-reel question is now at an absurd stage. I can remember when it was a novelty to have two reels of a picture; now we have two, three and four for all sorts of trashy stories. For a film like Mr. Warde's Richard III. we look for more than one reel; it is natural.

"The Famous Players scheme is splendid. What would we not give to see a filmization of Edwin Booth's Hamlet? Imagine our joy had Joseph Jefferson been photographed in Rip! What new thrills would move us if we had Mansfield's Jekyll and Hyde before us again! I am very glad artists of the standing of Mrs. Fiske, Miss Bates, Mr. O'Neill and others have realized that the motion picture is a thing of the very present—and the future; and that they are taking steps accordingly to preserve their personal specimens of art for other generations.

"Yes! The motion picture is a splendid thing—if it is used properly. As an instructor in dramatic expression, gesture and posture, it is unsurpassed. It is strange that no dramatic schools employ the film. As matters now stand, students scarcely need a school of acting when the best talent lies at our doors for ten cents."

W. L. Hamlin, of Scranton, Pa., writes in regard to the reissuing of popular films that have been shelved:

"Your recent editorial on picture revivals interested me greatly. Having been a photoplay enthusiast for only about two years, I have never had the pleasure of seeing the 1909 Biographs, but am sure they are highly deserving of another lease of life. Many pictures of two years ago—Lubin's The Professor's Ward, The Slavey's Affinity; Biograph's The Blind Princess and the Poet, Fighting Blood; Vitagraph's Tale of Two Cities; the Kalem Irish plays; Essanay's Townhall To-night, etc.—would interest both old and new friends of motion pictures if revived.

"Some months ago I handed a list of 1911 photoplays to an exhibitor; he said the list was sent to his exchange, but the films had been returned to the manufacturer. I know little of picture production as a business, but am convinced both manufacturer and exhibitor would be well repaid by the revival of former worth-while films, to the exclusion of some of the recent tiresome Westerns, so-called comedies and impossible foreign rubbish so often shown. I sincerely trust that the producing companies may be induced to favor the picture loving public by reviving the older films which merit the distinction.

"It was an especial gratification to note that both in your editorial and in the letter in the same issue plays in which Arthur Johnson appears are particularly mentioned, as I consider that the films featuring his splendid work are entitled to more than the ordinary run of a few months."

M. H., Brooklyn, N. Y.—The rumors that have been circulated concerning G. M. Anderson are without foundation.

N. H., Washington, D. C.—Nearly all of the motion picture producing companies in this country purchase scenarios. By reading the advertisements in this issue of THE MIRROR you will find the addresses of the principal concerns. Pick out a company which is in the habit of producing stories of the type you have written and mail your script to the scenario writer. Don't be discouraged if your first stories are rejected.

"LAST DAYS OF POMPEII"

The Photo-Drama Company is the name of an Illinois corporation organized by George Kleine and E. A. Stevani, which owns the negative and all rights to the eight-reel Ambrosio spectacle, The Last Days of Pompeii. George Kleine is offering no American rights for sale. Mr. Stevani, whose address is 55 Rue Street, Lazare, Paris, handles the European rights, all of which have been sold.

SECRETS OF PICTURE THEATRE MANAGEMENT

FEATURE PICTURES BY AN EXHIBITOR

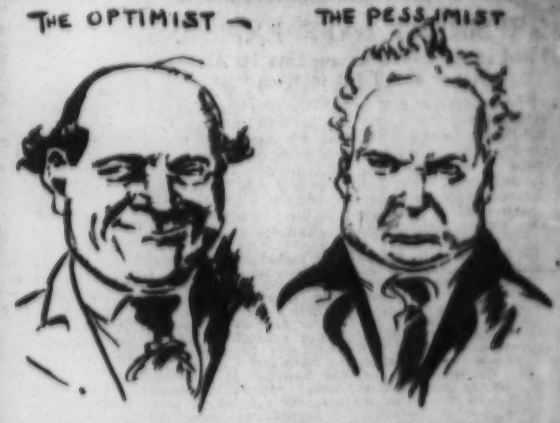
"THE OLD SHOOTING UP, CHASE OVER THE HILLS THRILLER, IS GONE!"

NEXT WEEK, IN THE DRAMATIC MIRROR

The tenth interview on motion picture development. Everybody knows Tom Moore, of Washington, D. C., an exhibitor whose keen judgment and accurate reading of the public taste has made him preeminently the big feature picture theatre manager of his locality.

"THE EVOLUTION OF THE MOTION PICTURE"

Copyright, Paul Thompson, N. Y.
HY. MAYER AT WORK.



TALK WITH HY. MAYER

The Cartoonist of the New York "Times" Discusses Possibilities of the Animated Cartoon in Pictures

Newspapers and magazines have been the sole mediums in the past through which the cartoonists have wielded their influence over public sentiment and taste. Motion pictures are the newest, and practically untried, medium through which the artist may now work, and, according to Hy. Mayer, the well-known cartoonist, it will come to be in the future quite as important a medium as the present ones, at least in influencing public, civic, and moral matters. Mr. Mayer, whose work is copied throughout the civilized world, needs no introduction.

A recent cartoon made by Mr. Mayer depicts two horses holding converse over a pasture fence. One is a hopeless, broken down beast, the other, while a bit shaky in the knee joints, shows a well filled stomach.

"Going to the races?" inquires the hopeless animal.

"No, lost my figure," answers his friend.

"So? You look prosperous."

"Of course—I'm a war horse in the movies now."

The drawing is entitled "Everybody's Doin' It." There is more truth than poetry in the dialogue. Anyhow, Mr. Mayer originated the joke, and he believes it fits the case so aptly that some will appreciate it as humor. He himself has succumbed to motion pictures. He willingly admits it. As an interested spectator he pays his ten cents for a seat down in front, and as a contributor to the screen he is drawing a—well, he is drawing cartoons entirely different from any attempted before. He is not doing it for a lark, either. Mr. Mayer has stood in the public eye for a good many years as one of our foremost cartoonists, and still he does not consider it below his dignity to draw in front of the moving picture camera. He himself believes that the time has passed when the high and mighty look with disdain upon appearing in pictures. He has entered into it with almost the enthusiasm of a boy, as he willingly admits.

"Some years ago," said Mr. Mayer, "when the motion picture was making such inroads upon the popular taste, I conceived the idea for a machine that could show pictures such as cartoons, drawings and paintings in the process of making. I believed that such an accomplishment would not alone interest and amuse the public at large, but could be made the means of instructing and developing students and even grown artists. I even went so far as to make such a machine and patent it."

While talking along this direction, Mr. Mayer was drawing. He paused long enough to indicate a large, black tin affair resembling an ordinary projecting machine closely.

"As for the machine, I do not know. I have never taken the time to perfect it thoroughly. Still, I never lost sight of the original idea, and even now I am planning out a series of lessons along such a line which will be both amusing and instructive. Perhaps it was the hope of testing out my theory and learning something more about the technical end of picture making that caused me to readily consent to draw for them at this time. Already I have, to my own satisfaction, proven my theory wholly practical.

"Foregoing the opportunity—abused too much by some of the interviewed—to use mellifluous, prolix phrases describing the great future, the unlimited possibilities of the motion picture, I simply wish to go on record as a believer in them. I am not materially concerned with their evolution only as it affects me. I am quite sure, though, that the possibilities are vast in the field of which I have spoken. And I might say this: drawing for the movies has been one of the most interesting things I have yet done."

"Mind, I never would make 10,000 sketches in order to show a man walking. I believe in some cases this has been done. Life is too short and my time is too valuable for me to exert myself so, and, furthermore, results quite as desirable can be had in other ways. The chief problem is to please the public. One important fact I discovered after my first few releases was that one has to be an 'amusin' cuss.' Another fact I had quickly impressed upon me was that I must in no way take the political field in choosing ideas and subjects for cartoons. This, because of the heterogeneous audience, some part of which is very apt to take offense if one of their idols is concerned. Theater managers, concerned over the box-office receipts, are adverse to having politics made a part of their programme."

At this point in the conversation, Mr. Mayer was sounded on his ideas relating to the field opened for cartoonists to exercise an influence in the moral, civic, and social uplift of the community.

"Frankly, I am not prepared to discuss that phase much. Every one concedes that the cartoon can, under favorable circumstances, do more than a page of printed matter in changing public sentiment. But this art of teaching morals, or centralising public attention on social, civic, or moral conditions which need changing, through still cartoons, has not been achieved in a day. Time was required to teach the public the capacity to properly digest the subtle meaning of such a drawing—to take them in the light which they are meant. Relying on this argument, I am safe in predicting that the time will come when screen cartoons will bear the same relationship to public sentiment and taste which they now do through the press. Right now the average motion picture public cannot appreciate keen satire in motion picture cartooning. Not particularly because the average spectator is less intelligent than the person who reads the daily papers or magazines, but rather because of the attitude a person assumes in viewing a motion picture. The public is impatient when in a theater, and the point of a cartoon must be developed quickly and clearly, all of which forbids subtleness. Still, I believe that in time, as the spectator becomes more accustomed to see screen cartoons, he will accept and study them as they are meant to be studied. No one disputes the power of the cartoon through the medium of the press. The motion picture is a new medium for the cartoonist which will extend his power for good far beyond the point now reached."

That Mr. Mayer is now cartooning for the screen deserves comment, even though his subjects are done principally for laugh-provoking purposes. That he has visualized the future with the assertion that he himself will broaden out in the field as the time ripens, is highly noteworthy. That others will follow in his wake can be reasonably presumed. When one considers the uniform felicity, originality, and accuracy of Mr. Mayer's immense output, one must acknowledge his right to the very highest recognition. While his work is by no means without that charm of personality that makes it recognizable at sight by one familiar with much of it, it is notably free from that slavish self-imitation and that tireless type which so many artists affect, and which makes a regular reading of the comic papers an increasingly melancholy practise. For these reasons no one is better adapted to undertake what is surely a pioneer work than Mr. Mayer.

The drawings accompanying this article are free-hand, made under the eye of the camera. They have all been reproduced on the screen. Speaking of the actual work under the camera, Mr. Mayer has this to say:

"At first I used to have tracings to follow out, but I soon found that this was bad, as the camera photographed them, no matter how light the lines were. Now I work with only a few boundary marks here and there. The rapidity with which I must draw compels some sort of a guide. As I sit before my board, the camera is focused over my shoulder so that my hand in action is the only part of me seen. The camera is run slowly, but even this necessitates haste. My strokes must be true and few as possible consistent with a good pen sketch. Judging by the results, I think there is more power to amuse by this process, which allows the spectator to see the growth of the picture, than cartooning through the press. Certainly, my short experience in pictures has opened up another vista, and I find the 'movies' rife with suggestions for cartoons and caricatures."

An invitation was given to observe a drawing just being finished by Mr. Mayer. It was for his page in the *Sunday Times* of a recent issue and was entitled, "Another Suggestion of How to Keep Cool." A young man sat upon a cake of ice, shaking a string of sleigh-bells over his head, regarding the while a moving picture poster headed by "On to the Arctic—in three reels." A caricaturist up-to-date finds food in all strata of life; in the high, low, and middle classes, and in the "movies."

"As an illustration of what seems to please the ordinary spectator," continued Mr. Mayer, "take the one piece I recently did for the camera entitled 'Even Hens Have Nightmares.' I first showed a brooding hen with a motherly expression settling on an egg, with eyes closed. Suddenly the egg begins to grow and the hen's eyes open wide until the egg breaks and a tramp crawls out, hungering for a fat chicken. Then the hen wakes up. This sort of thing pleases the audience better than the reproduction of, for instance, one of my well-known drawings showing a British Suffragette after she has just demolished a shop window, with hammer in hand, being addressed by a policeman, and replying, 'Touch me not—I'm a lady.' However, I have failed in cartoons contemporaneous with current events. One picture of this kind which seemed to score strongly, was made during the recent barbers' strike, showing three men in barber chairs left when only half finished being shaved. This was entitled, 'When the Barbers Suddenly Went on Strike.'"

"As an artist demanding unity and harmony, or the aesthetic, in a composition, how do you regard motion pictures?" was a question put to Mr. Mayer.

"Generally speaking, I regard them very highly," he answered. "On occasions I have witnessed scenes which, through the lighting, arrangement, and coloring effects, are worthy to be the works of great painters. There are camera men and camera men. In the future it is consistent to believe that a good camera man will stand to a great painter does. As in studying the art of painting, there are many technical rules to learn, but after this there is much to learn. Of course, to gain the complete effect sought in pictures, it is largely a matter of collaboration between the director, camera man, and players. Discounting this fact, personality will in the future, as in the past, stand out in the composition of a scene."

Mr. Mayer is noted among his large circle of friends for his ability as an artist, and more particularly for his powers of mimicry. That his pride is justified is fully demonstrated in a recent film release, a double exposure throughout, showing the artist posing for himself. As Bryan, Roosevelt, and Queen Victoria, he is a perfect caricature model, and in bearing out the truth of this a unique feature indeed was acquired.

HARVEY HARRIS GATES.

EDUCATING FARMERS

A system of moving pictures embracing the latest venture of the Department of Agriculture in agricultural education has just been introduced. The department has sent out several bright young operators with machines that illustrate with moving pictures some of the most up-to-date processes in modern farming, and at the same time furnish entertainment for all the members of rural communities.

The department experimented a good deal in getting an apparatus that was light and compact and at the same time would answer the purpose. It finally got a moving picture outfit that would go into an ordinary dress suitcase and developed a system of illumination for the films that made use of an ordinary automobile gas tank, so that if the demonstrator were in a region where electricity was not available the gas tank could be hitched to the apparatus and a show could be given in any town where there was an automobile supply place in reach.

MAJESTIC ACTRESS WEDS

Hawley D. Turner and Ann Drew Kuehl, an actress with the Majestic company in Los Angeles, were married at the Hotel Alexandria, Los Angeles, on Aug. 11. Mr. Turner is a New York business man and the parents of the bride, Mr. and Mrs. Adam Kuehl, also are residents of New York.

PRESIDENT NEFF EXPLAINS

Head of Exhibitors' League Says He Advanced Money and Tried to Keep Peace

In a letter addressed to motion picture exhibitors, President M. A. Neff, of the Exhibitors' League, tells of his aim and work in connection with the League and gives his side of the story of the rupture at the national convention, which led to the withdrawal of a number of States and the formation of a new association. Following is the letter signed by Mr. Neff:

I believe it is my duty to make a plain statement of facts, and while I reluctantly do so, I want it thoroughly understood that I will not be drawn into any newspaper arguments or personal controversies. My policy in the future will be the same as in the past—to organize the home fide motion picture exhibitors into a concrete League; to solidify and harmonize all interests pertaining to our business.

At the inception of the League, it was apparent to me that it would require patience, time, and money to organize the exhibitors, and, after due deliberation, I decided to undertake the gigantic task, fully realizing the obstacles to be overcome. To undertake the organization of several thousand disorganized business men, I appreciated that I would have to sacrifice not only money and time, but several years of my life. I assumed the responsibility, and whether the Motion Picture Exhibitors' League of America is a success or not, I leave to those who understand what has been accomplished to judge.

At no time since the League was organized has there been placed at my disposal a fund of $1 to be drawn upon. I have financed, and have advanced money to the League from the time of its inception, and have waited until the League could refund the money. I have never had at any time as much as $100 that belonged to the League in my possession. Moneys from all sources are paid to the secretary, which he turns over to the treasurer, after making a record of the amount.

When visiting the various States, the dues of a few of the States or the money for a charter was paid to me, and this is all of the money that I have ever collected, with the exception of small amounts for traveling expenses, and all the money received for traveling expenses was credited to the League, and the other sent to the secretary. The books of the secretary and treasurer will show every dollar collected and disbursed, and I refer any one to G. M. Christianson, former secretary; George H. Wiley, secretary of the World Theater, Eighth and Highland Avenue, Kansas City, Mo., or J. J. Rieder, treasurer, Jackson, Mich.

The entire account I have received for salary, office expenses, traveling expenses, incidentals, supplies for the League, etc., from the first day of August, 1912, to the first day of June, 1913, ten months, amounted to $2,794.17. I traveled thousands of miles, kept one stenographer all the time, and part of the time two, paid printers' bills for the making of charters, and a number of other bills, and the total amount for salary and all of these expenses amounted to $2,794.17.

The books of the League are open to any member to verify every statement made. There is not now, and never was a dollar placed in any bank or fund by the League that I might draw upon for the running expenses of the League, and I never received a dollar from the League except by check, which had to be authorized by the secretary and indorsed by the treasurer.

At the New York Convention, an Auditing Committee was appointed, and on Friday morning they asked for more time, and Mr. Wiley, chairman of the committee, announced to the convention that the books were open to any one's investigation. The convention voted on Wednesday, July 9, to nominate officers on Thursday afternoon, and make it a special order of business to elect officers Friday morning, July 11. As the election of officers had been made a special business of Friday morning, I ruled the first thing in order after the calling of the roll (as it was almost eleven o'clock before the roll was complete) was the election of officers.

A New York delegate appealed from the decision of the chair. A vote was taken, and the chair was sustained. When the State of Texas was reached, it was apparent to everybody that I would be elected by at least two to one, and it was well known that the delegates of every State from Texas on were solid for me.

During all the discord, I gave the bolting States the preference in trying to conciliate them, but their action shows that it was impossible to conciliate or have harmony so long as they remained in the convention. I positively did not attend a caucus, did not ask a delegate to support me, and while I knew all that was transpiring, and was familiar with the things that were said on the trains, in the lobbies, and other places, I tried in every way to avoid strife and to maintain harmony and peace. When the convention was opened, and I asked a Chicago delegate to please to be seated so the roll could be called, he refused to take his seat, and the sergeant-at-arms was called upon to seat him. There seemed to be a concerted action and understanding that the bolters should rule or withdraw. Several delegates were forced to leave for home before a vote was taken for the election of officers.

In conclusion I desire to say to the Motion Picture Exhibitors throughout the country, that I am working night and day to bring about a condition beneficial to every exhibitor, and to establish our line of business on a firm, substantial basis, whereby each and every exhibitor, large and small, may receive a square deal, and that we may eliminate the possibility of unjust discrimination that has existed heretofore; and to this end I will continue to fight until justice and commercial freedom are established, and every motion picture exhibitor enjoys his inherent right of freedom.

CHARTER ENTIRE FLEET

Recently the Selig Company's California branch, which for the past three months has been producing The Spoilers, secured under charter an entire fleet of twenty-five commercial vessels and used them exclusively for several days, for the enactment of certain scenes.

The boats in question ranged in size from a big ocean-going liner to the smaller fishing smacks and tugs. Many of the sea scenes in Beach's novel call for elaborate marine backgrounds. The majority of the boats in the fleet lay at anchor off Los Angeles Harbor, while the larger craft moved back and forth through the scenes, thus giving the realistic effect of an Alaskan harbor at the time of the gold rush. Collin Campbell, general director in chief of The Spoilers' production, used over 700 people in making the marine scenes. Native Alaskan canoes, manned by former residents of Alaska, familiar with their use, formed part of the realistic atmosphere. These canoes and their owners were imported for the special purpose of this film.

When the scenes were finally completed, after several days' work, the auditor of the Selig Company estimated the cost to be in the neighborhood of $10,000.

WITH THE FILM MEN

Jules Bernstein has resigned from the Mutual to go into business with Moe Streuner. It is understood a new $50,000 corporation has been formed to handle big feature productions.

George Stevenson has been placed in charge of the advertising and publicity department of Universal. Steve is an old newspaper man and will put some new ideas in the "ad" copy.

President C. J. Hite, of the Thanhouser Company, and Mrs. Hite are receiving congratulations on the birth of a daughter at New Rochelle on Aug. 17. The little girl has been named Muriel Josephine Hite.

Who fired the mine at the Reliance studios? By the way, Hopp Hadley was still on the job Monday.

Just to welcome the coming and speed the parting, we extend our best wishes to E. Oswald Brooks for the success of his new theatrical venture and to Alec Lorrimore, his successor at the Gaumont Company.

New Multiple reel feature. Is the Goatman Rocking the Boatman, or Is the Boatman Getting the Goatman's Goat?

Ed Barry is a very busy young man these days. Between fitting up the new home at Richmond Hill and putting American titles in the Ambrosio picture, The Betrothed, there is no time left for play.

Bill Barry, erstwhile assistant to Joe Farnham, has become sales manager of the General Film Producing Company.

Sorry to learn of the illness of W. C. Toomey, vice-president of the Mutual Film Corporation.

Tried for a week to say "welcome to our city" to William Hickey, of Kinemacolor, but he is an elusive personage and we didn't connect. Here's howdy, anyhow.

Received this letter from Charles Simone: "I am now ex-general manager of the Centaur Film Company, also ex-sales manager of the Venus Features, having just said ta-ta to my dual position. Will enjoy a brief vacation at home and keep a sharp lookout for some live proposition."

F. J. B.

LETTER FROM DAWLEY

This letter has been received from J. Searle Dawley, director of the Famous Players' Film Company:

"In your last issue you comment upon a production of the Edison Company, alleged to be the third of the Kate Kirby Cases. As the author of this series, I must inform you that the story in question was not one of the Kate Kirby Cases, and should not be exploited in that manner. The copyright of this series is held by me and is illegally used in the instance referred to."

E. E. RICE EXTRAVAGANZAS

Producer Heads Company to Make Film Versions of Old Works

Edward E. Rice has been elected president of the People's Moving Picture and Amusement Company, which was incorporated last week in Delaware with a capital of $5,000,000. The company has taken over the Edward E. Rice Theatrical Production Company and opened offices in the Wilson Building.

The new concern will reproduce in the moving picture theaters several of Mr. Rice's early theatrical successes, including Evangeline, Conrad the Corsair, 1492, Adonis, Excelsior, Hiawatha, Horrors, Revels, Robinson Crusoe.

BARS DOWN FOR "VICTORY"

The Victory Film Company are justly proud of their achievement in booking their picture Victory at the National Theater, Washington, D. C., for an indefinite run.

This theater is one of the few which have so far refused to become associated with motion pictures, and their concession is due to the fact that the picture was made under the auspices of the Navy Department and is of great interest to the official life of Washington.

EDGENA DE LESPINE IN "THE SOCIAL SECRETARY," RELIANCE.

"THE CALL." IS STRONG DRAMA

A coming Vitagraph feature film, The Call, is said to bear comparisons with The Vengeance of Durand, The Mills of the Gods, or any other special release of that company.

It is an intense story, giving an unusual version of the dramatic triangle in which two men and one woman figure. A false friend persuades a rather dissipated young husband to leave his wife. The husband is reported killed and the wife is wedded to the other man. Years later the husband who was supposed to be dead returns, seeking vengeance for the ill-treatment of his wife. A tragic climax brings the death of both.

ENJOIN FILM COMPANIES

The Warner Feature Film Company, of New York, was granted a preliminary injunction by Judge Barrett in Philadelphia last week, restraining the Pekin Film Company, the Monarch Picture Film Company, and Alexander R. Boyd, of the Bijou Dream, 1205 Market Street, Philadelphia, from producing a motion picture, The Clue to the Broken Finger, under the title of Horrors of the Night.

The Warner Company declares that it has the exclusive right to The Clue to the Broken Finger, and, despite the change of name made by the defendants, the pictures are identical.

CAMERAPHONE THEATER

The Cameraphone Theaters will open the sixth of their moving picture houses early in September, the new location being in Main Street, Sharpsburg, Pittsburgh, Pa., where the best pictures and the Cameraphone type of management shall obtain.

STUDIO GOSSIP

THE hot days of August have started directors L. Rogers Lytton and William Humphrey on their annual vacations; the former hieing himself to the seashore and the latter going to Maine. They hope to receive fresh inspiration and renewed vigor within the next two weeks for their arduous labors of the Fall and Winter campaign.

VIVIAN PRESCOTT will be seen in the title-role of the Reliance release of Aug. 27, Peg of the Polly P. This versatile actress plays the part of Peg, the daughter of a canal boat captain, amid the picturesque settings of the Lehigh Valley.

A NEW actor has been noticed in the late releases of Crystal films that photoplay fans were unable to place. Investigation discloses that he is none other than Henry Gsell, who for years starred with Lily Langtry, playing opposite the Jersey Lily on her last tour of this country. He appears in mostly all of the forthcoming Crystal releases and his work merits distinction.

WILLIAM "KINEMACOLOR" HICKEY, the "circulating medium" of the Allied Kinemacolor companies, is in New York after a flying trip to Europe. He brings with him the films of William Tell, taken in the Swiss Alps; Robin Hood, filmed in Sherwood Forest, England; Mary Magdalene, with Madame Maeterlinck in the title-role, and some Oriental scenes taken by a Kinemacolor expert who spent a year in China and Japan.

HENRY C. MATTHEWS is producing Aladdin and His Wonderful Lamp for the next Venus feature. Allen Forrest will play Aladdin and Elsie Albert will appear as the princess. Unusual trick photography will be found in the picture.

IT is now decided that Rex Emerson Downs will take the lead in Life's Lesson, the modern morality play written by Richard Willis for producer J. Farrell Macdonald. Mr. Downs has a long experience in stock and vaudeville behind him. Director Macdonald promises something out of the ordinary with Life's Lesson. Others in the cast include Joe Harris, Edith Bostwick, Vera Sisson, and William Abbott.

ADELE LANE is playing the emotional leads with the Selig company in Los Angeles, and according to reports will be seen to great advantage in a number of forthcoming releases. By way of recreation she threatens to break the Los Angeles speed regulations in her new Maxwell roadster.

EARLY last week, President C. J. Hite, of the Thanhouser Company, sent a few of his players to Cape May, N. J., to get a number of seashore comedies with the famous resort as a background. Cameraman Carl Gregory, who has secured most of the Thanhouser "scenics," is one of the party, and he promises to bring back some picturesque film.

JUST for the sake of accuracy in detail and to lend the exact shade of correctness to the characters wanted, the Cines Company of Rome has brought seventy actors and actresses to Rome from Madrid, Spain, including two well-known stage directors. The resulting pictures will all be multiple-reel subjects produced under the personal direction of E. Guazzone, the director of Quo Vadis.

BOTH Jack Johnston and Barbara Tennant, who have been away on vacations, are back at work at Eclair, and more strong feature productions featuring these two favorites are under way.

HELEN MARTEN is nursing a badly bruised knee as the result of a little realism in a scene taken during the recent trip of the Eclair company to the Adirondacks. The picture under way was The Wolf, a coming release. Miss Marten was hidden in a cupboard, and in order to get the action "over" it was necessary to have this cupboard fall with Miss Marten in it. It was impossible to "fake" the scene, and so the little lady had to stand for the rough handling.

MARGUERITE RENSEN has been engaged by the Pathe Company to play ingenue roles.

BERT ANGELES, who recently was secured as director by the Universal Company, has enrolled as a member of his Gem company a sweet little girl who seems destined to become a great screen favorite. This is four-year-old Katherine Lee.

A COMEDY EVERY FRIDAY

For some time past exhibitors have been urging the Vitagraph Company to establish a Vitagraph comedy release day. In response to these requests, beginning Friday, Sept. 5, the Vitagraph Company will release one of its much-sought-after comedies every Friday.

LICENSED FILM RELEASES

Monday, Sept. 1.

(Rio.) Among Club Fellows. Com.
(Rio.) Edwin's Rules of Honor. Com.
(Edison) The Youngest Generation. Com.
(Kalem) The Christian. Dr.
(Lubin) A Mountain Mother. Dr.
(Pathéplay) Pathé's Weekly. No. 46.
(Selig) The Coward Slippers. Two parts. Dr.
(Vita.) The Painter of Joe Marr. Dr.

Tuesday, Sept. 2.

(Edison) The Grecian Vase.
(Rex.) Stone the Woman. Dr.
(Lubin) The Shooting Kid. Com.
(Lubin) Triumphing a Bob. Com.
(Pathéplay) Which Decision to be Boss. Com.
(Pathéplay) In the Caucasian Mountains. Dr.
(Ciness) The Sins of the Black Lily. Two parts. Dr.
(Selig) The Lonely Heart. Dr.
(Vita.) His Lordship. Billy Smoke. Com.

Wednesday, Sept. 3.

(Edison) A Series of Talulah Falls, Ga., Sc.
(Edison) The Girl, the Clown and the Donkey. Com.
(Rex.) Mr. Dingy Dinged. Com.
(Kalem) The Sacrifice at the Railway. Two parts. Dr.
(Pathéplay) The Climax. Dr.
(Selig) The Way of Life. Dr.
(Vita.) The Kiss of Retribution. Dr.

Thursday, Sept. 4.

(Rio.) A Woman in the Ultimate. Dr.
(Rex.) Hard Luck Bill. Com.
(Lubin) The Road to the Dawn. Two parts. Dr.
(Melies) (Title not reported.)
(Pathéplay) Pathé's Weekly. No. 47.
(Pathéplay) Pickle Fortune's Favor. Com.
(Pathéplay) With the Natives of New Zealand.
(Selig) Howlin' Jones. Com.
(Vita.) The Lonely Princess. Dr.

Friday, Sept. 5.

(Edison) The Awakening of the Man. Two parts. Dr.
(Rex.) While the Starlight Travels. Two parts. Dr.
(Kalem) Boaz's Predicament. Com.
(Kalem) Children of the Tenements. Too.
(Lubin) In the Southland. Dr.
(Pathéplay) The Otter.
(Pathéplay) In the Abruzzi. Tr.
(Selig) Nan of the Woods. Dr.
(Vita.) The Baby Elephant.
(Vita.) Pickwick. Com.

Saturday, Sept. 6.

(Rio.) The Strong Man's Burden. Dr.
(Edison) Slander's Tongue. Dr.
(Rex.) Broncho Billy's Conscience. Dr.
(Kalem) The Hand of Destiny. Dr.
(Lubin) In the Toils. Dr.
(Pathéplay) The Price of Jealousy. Dr.
(Vita.) When Women Go on the Warpath. Two parts. Dr.

MUTUAL FILM RELEASES

Sunday, Aug. 31.

(Broncho) The Broken Thread. Dr.
(Maj.) (Title not reported.)
(Than.) Frazzled Finance. Com.-Dr.

Monday, Sept. 1.

(Amer.) Where There's Life. Dr.
(Keystone) (Title not reported.)
(Rell.) Feeney's Social Experiment. Dr.

Tuesday, Sept. 2.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)

Wednesday, Sept. 3.

(Broncho) The Gambler's Pal. Dr.
(Mutual) Mutual Weekly, No. 36.
(Rell.) Between Home and Country. Dr.

Thursday, Sept. 4.

(Amer.) The Poisoned Chop. Dr.
(Keystone) (Title not reported.)
(Mutual) (Title not reported.)
(Pilot) (Title not reported.)

Friday, Sept. 5.

(Kay-Bee) The Ironmaster. Two parts. Dr.
(Than.) (Title not reported.)

Saturday, Sept. 6.

(Amer.) Mysterious Eyes. Dr.
(Maj.) (Title not reported.)
(Rell.) The Glow Worm. Two parts. Dr.

EXCLUSIVE SUPPLY RELEASES

Sunday, Aug. 31.

(Crystal) The Red Heart. Dr.
(Eclair) The Runaway Uncle. Com.
(Rex) The Call. Dr.

Monday, Sept. 1.

(Imp) The Trail of the Serpent. Dr.
(Nestor) The Oath of Conchita. Two parts. Dr.
(Gem) A Tale of a Fish. Com.

Tuesday, Sept. 2.

(Bison) Pelleas and Melisande. Three parts. Dr.
(Crystal) Much Ado About Nothing. Dr.
(Crystal) Baldy Belmont and the Old Maid. Com.

Wednesday, Sept. 3.

(Nestor) Gold and Water. Dr.
(Powers) The Surrender. Com.-Dr.
(Eclair) Steel. Two parts. Dr.
(Univ.) The Animated Weekly, No. 78.

Thursday, Sept. 4.

(Imp) The Pursuit of Jane. Com.-Dr.
(Rex) The Evil Power. Two parts. Dr.
(Frontier) Flirty Florence. Com.

Friday, Sept. 5.

(Nestor) Won by a Skirt. Com.
(Powers) The Reincarnation of a Soul. Dr.
(Victor) The Lost Copperhead. Com.

Saturday, Sept. 6.

(Imp) Binks, the Hawkshaw. Com.
(Imp) Humors of Summer by Hy. Mayer.
(101 Bison) The Love of Men. Two parts. Dr.
(Frontier) The Sunbeam of Abajo. Dr.

UNIVERSAL FILM RELEASES

Monday, Sept. 1.

(Dragon) (Title not reported.)

Tuesday, Sept. 2.

(Gaumont) The Fatal Bell. Dr.

Wednesday, Sept. 3.

(Solax) (Title not reported.)
(Gaumont) Gaumont's Weekly. No. 78.

Thursday, Sept. 4.

(Gaumont) "Some" Fireman. Com.

Friday, Sept. 5.

(Lux) A Timely Reminder. Dr.
(Solax) (Title not reported.)

Saturday, Sept. 6.

(Great N.) (Title not reported.)

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KINEMACOLOR PICTURES

STUDIO GOSSIP

JAMES MORRISON, the well-known Vitagraph player, better known as "Jimmy" Morrison, has returned and will now be seen regularly in Vitagraph pictures.

CAPTAIN LAMBART, a recent addition to the staff of Vitagraph directors, has taken a company of the Vitagraph players to Niagara Falls for some necessary outdoor scenes. Earle Williams, Rose Tapley, Mlle. Ideal, the celebrated Water Queen, and Gladys Dupell are among those who were selected for the trip.

ZONA KEEFE, of the Vitagraph Company, is spending the Summer at Long Beach, L. I.

FOR THE CROWN is a two-part play written and produced by Lorimer Johnston for which exquisite costuming and the best of Montecito settings will be used. Jack Kerrigan will appear as Jacques, the part he had in the first French costume play which was released a few weeks ago.

ROBERT H. GREY, recently allied with the American Film Company, has joined the Essanay Western company at Niles, Cal.

AGNES HERNDON is making her first appearance in motion pictures, being especially engaged for Selina in the big three reel production of the comedy, Seven Days, now being made by the Biograph.

WARREN KERRIGAN is the latest addition to the Universal Film Manufacturing Company's Providencia Ranch near Los Angeles. He began his first picture, Shon the Piper, a Scotch idyl, on Monday, Aug. 18.

WILLIAM C. HEDWIG, who resigned from the Universal as a director, is now at work on the preliminary plans of a feature venture along new lines.

MARC MACDERMOTT, with the Edison Players in England, has completed arrangements by which he will appear at the famous London Coliseum and deliver a talk on the making of moving pictures. There is no doubt that he can tell the Londoners all about it, as few actors have had his variety of experiences.

EDNA FLUGRATH, Mrs. C. Jay Williams, Edward Boulden, Harry Gripp, Frank Lyon, and Julian Reed traveled with a three-ring circus for four days, under Charles M. Seay's direction, in order to get a picture entitled The Girl, the Clown and the Donkey.

BERT ANGELES, who has been directing Gem brand for Universal, has resigned and is considering a number of offers, which, he says, do not preclude him from considering any others which he may receive.

LLOYD B. CARLETON, the Lubin director, who is now enjoying a vacation, is ordered to return in two weeks to produce a five-reel drama, which will be one of the most pretentious photoplays the firm have so far undertaken.

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"Who Killed George Lambert?"

Three Reels of Mystery

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VIVIAN RICH, the versatile little leading woman of the "Flying A," will soon appear in a fairy story especially written to please children. There will be fairies and witches, kings and princes, and the enchantment that is interesting to young readers.

MLLE. IDEAL, the celebrated diver, is to be featured in a two-reel subject entitled The Diver, by the Vitagraph Company. The picture is now under construction and can be looked forward to as something unusual in which Mlle. Ideal will display her wonderful powers as a swimmer in a most dramatic photoplay.

Two new directors have been added to the Vitagraph studio staff, Ned Finley and Tefft Johnson, who will in future be recognized both as directors and actors.

FEATURE FILMS ON THE MARKET

The Line-Up (Vitagraph, Aug. 16).—The dramatic—or should we say the athletic?—interest is well maintained throughout the visualization of George Cameron's story, pictured by Catherine Carr. The Line-Up is a story of college life, built about the plots which almost engulf the 'varsity idol and football star. There isn't much opportunity anywhere for individual characterization. The Line-Up is a drama of action rather than acting. It is admirably handled in largeness and detail of direction, another success for William Humphrey. The football scenes is splendidly done in every way having the semblance of the real thing. The pigskin is captured and lost, the players smash through the line for touchdowns and goals are really kicked, while students in the crowded stands cheer the opposing elevens. Mr. Humphrey should be commended for his attention to realistic detail. There is a slight thread of romance between Dan, the football hero, and Edith. Dan befriends Edith's weak brother, Harvey, and to aid him after the boy has used college funds on an escapade secretly enters a race, winning $500. Dan's enemies accuse him of being professional and he is disqualified at the opening of the college's big game. But the facts are explained in the nick of time, Dan enters in the last quarter and makes the winning touchdown, thereby scoring with Edith. There is just one scene where the personal element predominates, when Edith, in the training quarters, is forced to admit seeing Dan accept the check for winning the race. The moment is well handled by Dorothy Kelly, a young actress who is rapidly winning her way to the front rank of screen players. Miss Kelly steadily advances in each picture, investing her work with humanness and emotional strength. Harry Mocey plays Dan in just the right spirit. William Dunn leaves no doubt about the brother's weakness. In fact, he almost seems to overplay at times. Special mention should be made of Harry Lambert in a minor role. Mr. Lambert makes the part stand out. He has a pleasing personality, an agreeable poise and apparent ability to develop into one of the best juveniles in pictures. Earle Williams, always excellent, and Mr. Humphrey portrayed secondary parts most satisfactorily. Consistent in its interest, bright with the spirit of youth and with several exciting moments, The Line-Up makes a distinct appeal to the "younger generation." S.

Breaking Into the Big Leagues (Kalem, Aug. 20).—In aiming to produce a picture that would delight the hearts of baseball fans the Kalem Company went to headquarters, so to speak, and secured the co-operation of the New York Giants. There is no faking of celebrities in this two-reel special. We see Manager John J. McGraw at close range, Christy Mathewson appears in action and at rest, Wiltse occasionally comes to the foreground, and the other Giants, great and small, have their places on the screen. Much of the first reel is devoted to the Spring practise of the New York team in Texas. And in the last part we are shown the crucial moments in a couple of games at the Polo Grounds. All this is very acceptable entertainment for the lover of baseball, even if he is inclined to smile at the story woven into the scenes. The result of mixing truth with palpable fiction of this caliber seems to be to accentuate the facititous nature of the story. In the company of real ball players Harry Millarde, act as he will in the part of the raw recruit, never appears to belong in professional company. The fact that the author makes a dream responsible for MacGray Jones's days with the Giants does not add strength to the story. Outfielder Jones receives a horrible fumble when his town team is playing a championship game, and because of the error his sweetheart's love is withdrawn and the neighbors cut him on the street. Monty goes to bed in black despair and dreams of a contract with the Giants. After a few weeks of practise he becomes the star of the games at the Polo Grounds, and grateful fans carry him across the field on their shoulders. The fame achieved by Monty attracts his fair-weather sweetheart to New York and she occupies a box while he plays. Monty catches a fly to the outfield which retires the visitors, and Mamie reaches from the box to clasp her arms around him. Perhaps it is moving picture license to bring the boxes at the Polo Grounds within arm's length of an outfielder, but this, and everything in connection with the story, for that matter, is unimportant in comparison with the real purpose of the film, the featuring of McGraw and the other wearers of the Giant uniform. Marguerite Courtot is satisfactory in the not very difficult part of Monty's sweetheart. D.

While Wrecked (Kalem, Aug. 6).—Millionaire Jelds finds his valet, Jones, the most perfect attendant imaginable. So fine is he that he becomes almost indispensable to Jelds, and when the latter starts out with his daughter on an ocean trip he takes Jones along. The ship is wrecked and the passengers, in boats, are cast upon a desert island. The only man of resource in the party seems to be Jones, so they elect him head of the camp. His first dictum is that "he who does not work shall not eat." This bars the daughter from the meals, for she, feeling labor beneath her aristocratic soul, has refused to scrape fish and one or two other things. But eventually she comes around and does her share with the rest. She even comes to love Jones, who presently becomes aware of it and takes her to his arms. Jones saves the party from savages. But one day a sail comes in sight. Jones knows that if they are saved he will lose her, but his duty comes first, so he attracts the attention of the skipper of the vessel and they are taken aboard. Patricia, the girl, breaks off her engagement with a wealthy spitter, and Jones goes away to acquire polish that he may return worthy of her station. This two-reel feature is finely handled in every respect. It has, however, suspiciously many points in common with Barrie's Admirable Crichton, and, more remotely, Ludwig Fulda's story called If we recollect aright, The Desert Island. It is unquestionably a feature film, however, and the exhibit showing it has a genuine attraction. Jones, Patricia, and Jelds are admirably done by Guy Coombs, Anna Nilsson, and Henry Hallam. Photography is remarkably good. K.

A Bride from the Sea (Victor, Sept. 13).—Besides possessing a well defined dramatic plot, A Bride from the Sea is rife with incidents and situations of a highly spectacular character. It is in two parts, written by Bennett Musson and directed and acted by James Kirkwood in the lead. The various parts of the play are well balanced and the action has good continuity. Mr. Musson might have avoided, however, having the heroine lose her memory, as it is the only trite part of the picture. The staging of the piece is characteristic of the ability of Mr. Kirkwood, while his interpretation of the role of the sea captain deserves commendation. Gertrude Robinson enacts the part of the daughter, who, to escape the abuse of her drunken uncle, unwittingly throws herself into a horrible position. The portrayal of the uncle is one of the finest bits of character work seen in a Universal film in some time. Miss Robinson is charming. In the young sea captain the girl sees a way of escape from her miserable life with her uncle. Blinded to the greatness of the man, she goes away with him on his ship. When the revelation is made to her and she is willing to die rather than submit, she escapes in an open boat to sea. Several days later she is rescued, nearly dead, by some coast fishermen, and put in the care of the local minister. Later the minister marries the girl. Fate brings into port the ship which first took her away. In a consistently dramatic scene the girl and the man are brought face to face. By brute force or will power he seeks to force her return. But the hand of Providence intervenes through his own crew, who murder him, and the girl is saved to live a clean life as the wife of the minister. G.

Pelleas and Melisande (Bison, Sept. 2).—Maurice Masterlinck's well-known play furnishes the basis and inspiration for this three-reel feature production of the Powers Company now located on the Pacific Coast. Taking advantage of the abundance of picturesque scenery in that locality and possessed of a good working scenario, Director MacDonald has placed a picture on the Universal programme that is a credit to the concern. Constance Crawley plays the leading role with a romantic imagination and intelligent capacity altogether conducive to the perfection of the piece. Arthur Maud as the young prince gives a masterful characterisation. The author in drawing up his plot for the screen has followed the established lines of technique, depending upon the ability of his players and the director in making an effective atmosphere, rather than resorting to any artifice in building up a situation where suspense is the only consideration. Perhaps the only place where the spectator is apt to go astray is in mistaking the purely platonic love of Pelleas and Melisande for that of a more carnal nature. It was the affection of childhood's friendship, though the husband mistakes it for a guilty love—and this could have been brought out more distinctly with advantage. It is difficult for one to see in the embrace of these two young people only a platonic affair. G.

Steel (Selaig, Sept. 3).—Van Buren, a steel magnate, introduces a count to his daughter, May, with a view to her marrying him. But she loves and is loved by the technical director of her father's company. This young man believes he has discovered a new metal, as resistant as steel but only half as heavy. His employer gives him an opportunity to test it before the government authorities. It proves better than steel. Van Buren inquires how much he wants for his formula. Your daughter. No. There the fun begins. Van Buren has men steal the book containing the formula by jostling the young man in the street. Van Buren's man hides the book in the powder house. The robbed inventor follows. He and his assistant bind the man to a post and set a time fuse to blow up the powder house, because the man will not reveal the whereabouts of the book. Then he phones the magnate that the powder house will be blown up in an hour. The daughter goes to him. They return to the powder house and find the prisoner has pulled the ring that opens the heavy stone trap that has fallen on the fuse and choked it off. In the trap is the book. Finding that the young man has recovered his formula, the father consents to his marrying the daughter, and accordingly a parson officiates. A frank melodrama in two reels, built to thrill and nothing else. It will accomplish that purpose, for it is intelligible and has plenty of situations. Acting is very good indeed. K.

In the Coils of the Python (Bison, Aug. 30).—Of the few animal pictures that the Universal Company have produced up-to-date, In the Coils of the Python is quite the most unique and startling; in fact, it is one of the most surprising thrillers of the kind that we have witnessed. Not so much can be said of the picture from a dramatic composition standpoint—the story is fairly well told, but it is conventional. The unusual thrills are due to the capable work of the director in staging the piece, supplying appropriate atmosphere with proper costumes and settings, and the fearless efforts of the players in going in among the animals and snakes and making the happenings appear genuine. The manner of death of the villain in one of the last scenes suggests the title. He has been thrown from his horse with fatal results, and as he lies crippled in the road a huge python crawls to him, wraps itself around the villain's body, and crushes him to death. This scene has been carried with such skill that it is almost revoltingly real. Other scenes that bear the stamp of realism are those showing the hunting of tigers, and one that is more especially striking is where William Clifford drops down behind an old stump, just in time to escape one of the animals that clears the stump with a leap from behind. The story is laid in India, and what few incongruities there may be are so slight that the average spectator will fail to notice them. After being deserted by her husband, the heroine with her child goes to join her brother, a professional hunter in the interior. The years go by and she falls in love with a friend of her brother, refusing to marry him though until the death of her husband. About this time it happens that the husband, unaware of his wife's presence, is hunting in the neighborhood. The wife comes across him after he has been thrown from his horse, and the snake is crushing the life from his body. Later, there are explanations with the prospect of future happiness for those remaining. The picture is one of the best offerings the Universal Company has made in some time. G.

The Doom of Darkness (True Features, Aug. 2).—Professor Lovelace, a medical specialist, thinks of little but his work. An expert warns him that he must take a rest or he will go blind. But Agnes Cameron, an actress, has been brought into his sanitarium and his skill is necessary to save her life. He performs the operation successfully, but his sight is the sacrifice. He goes blind. Agnes, in gratitude, becomes his constant servant and companion. Eventually, through gratitude and pity, she agrees to become his wife. But she meets his handsome young nephew and they fall in love at once. The young people are honorable, however, and the nephew decides to go away. The blind man suspects the truth and eventually overhears. Then, realising he is in the way, he throws himself to his death over a cliff, leaving the young ones to their happiness. A really exceptional and thoroughly admirable film, acted with intelligent sincerity and deep feeling of the spirit and power underlying. The ending is the logical one and carried out with more reference to the artistic than the horrible side. Inasmuch as blindness is a tender subject with many people, it might be well to modify that sub-title to the effect that blind persons are only in the way. Photography is excellent. This film, in four reels, is worth the exhibitor's best attention. K.

The Iron Master (Kay-Bee, Sept. 5).—It is the conventional Civil War situation—a Northern boy in love with a Southern girl—made use of in this two-reel special Kay-Bee release. Yet in spite of this the picture takes a firm hold on one's interest because of the vigorous way in which the action is unfolded. The Kay-Bee Company can always be relied upon to give consistent, stirring movement to their scenes of battle, and seldom have they done anything of a better nature in this line. The battle scenes are not many, but they are skilfully managed, which, in conjunction with the capable interpretation of the various roles, makes the picture the success it is. The atmosphere, settings, particularly those in and around the iron mills, and costuming are fine. G.

OUT OF TOWN NOTES

INDIANA.

The Hammond Theater, Hammond, is being converted into a de luxe motion picture house. An immense pipe organ is one of the new installations.

VERMONT.

The Standard, Bellows Falls, will reopen Sept. 1, under the management of H. De Motte Perry, who runs five New England theaters. A new balcony and arrangements for a cabaret are planned to draw crowds at the Standard.

OKLAHOMA.

The Paragon Film Company, of Denver, kept a crew busy in Muskogee all last week taking local views.

UTAH.

Salt Lake City probably bends to no amusement center when it comes to the question of music in motion picture houses. Listen to the announcements for the new season. The orchestra at the American Theater will be under Professor John J. McClellan, the noted organist of the Mormon Tabernacle. Professor Edward P. Kimball will be at the organ when Professor McClellan conducts the orchestra, and the latter will play solos on the organ as a special attraction each evening. The orchestra will consist of four violins, viola, 'cello, bass, flutes, oboe, clarionet, two cornets, horn, trombone, piano and organ. The Liberty has just installed a $7,000 organ. At this house Professor Edgar Bayless is in charge of eight pieces. Professor Willard Weihe who has for several years directed the Orpheum, will be in charge of the Utah's orchestra.

FLORIDA.

The Montgomery Amusement Company is planning the erection of another moving picture theater in Jacksonville, to seat about 1,200. It is expected to have the house ready for opening by Jan. 1.

OREGON.

The Salem Amusement and Holding Company, which operates the Wexford Picture Theater, Salem, is now under the sole control of Mr. F. L. Walters. The Ye Liberty Theater, also owned by this company, will reopen Sept. 1 with vaudeville and pictures.

MINNESOTA.

Manager H. F. Roeberg, of the Majestic, Rochester, has sold his interest in this picture theater to George Gralu. Vaudeville is also a part of the new management's bill.

OHIO.

During a performance at the Auditorium, Newark, a spark from the projection machine flew in a box and destroyed five films. There were about six hundred people in the house at the time, but cool work by the staff prevented any panic or accidents.

The Cozy Picture Parlor, recently threw open its doors in Bellefontaine, under the management of Rutter Brothers. Good business is reported.

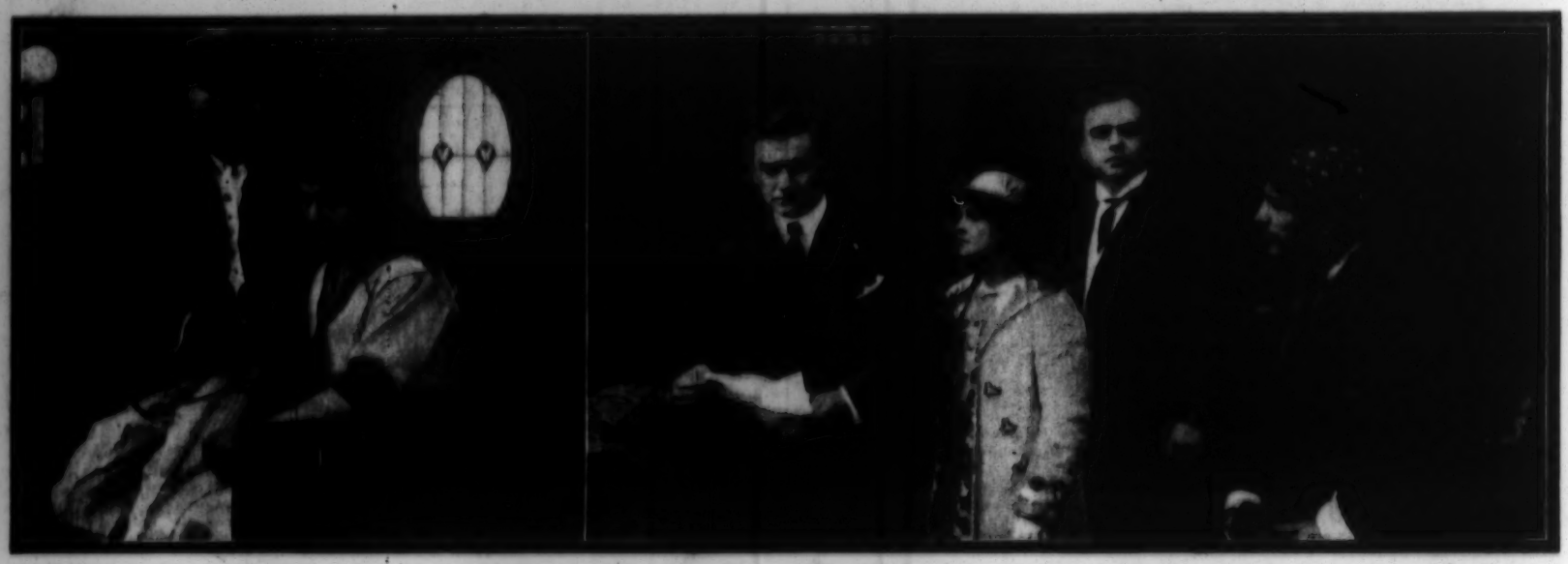
CANADA.

Work has commenced on the new Monarch Picture Theater at Moose Jaw, Sask. This house will be built by the Canadian Film Exchange, and is expected to cost about $100,000. Mr. Linn has resigned as manager of the Rex, Moose Jaw, and is succeeded by Mr. Keith, formerly manager of the Rex, Regina.

Frank Millay, of the Daylight Theater, Saskatoon, after hot competition, secured first rights to the films showing the auto parade in honor of the American real estate men's visit to that city. Saskatoon's enterprise is shown by the fact that the city authorities sent to New York for the men and machines to take the pictures.

A new picture house will be opened in Windsor, Ont., about Oct. 1. No name has been chosen for the theater, which is on Wyandotte Street.

Manager T. W. Logan, of the Majestic, London, Ont., is an enterprising moving picture proprietor. Recently Logan scored strongly by bringing a photographer from Montreal to take moving pictures of the Irish Benevolent Society Picnic and other local scenes.



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September 11th

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REVIEWS OF MUTUAL FILMS

A Fish Story (Majestic, Aug. 9).—Laugh-provoking to a considerable degree is this half-reel farce acted and directed by Fred Mace for the Majestic Company. By far it is the most amusing Majestic comedy of the week's offering. Two men, a fisherman and a "sport," are in love with the same girl. The old father is inclined toward the girl, but accepts the suggestion of his son (secretly in league with the fisherman) to give his daughter to the one catching the largest fish. How the boy leads the old man and "sport" off on a fool fishing trip, and how the fisherman lands a huge one makes up the laughable part of the picture. G.

The Green Shadow (Kay Bee, Aug. 20).—In most respects this is an excellent photoplay, illustrating unhappy circumstances that may at times create unfounded jealousy and work havoc. The part of the post commander and his wife are in capable and intelligent hands. The plot is well developed and the action is vigorous. Peculiar circumstances cause the wife to be jealous of her younger sister; she imagines that her husband loves her. Through the commander's over-zealous desire to save his sister-in-law from marrying the telegraph operator, a great injustice is done. But the operator proves his worth in the end by saving a detachment of soldiers from annihilation by the Indians, the wife discovers her mistake, and all are made happy. Settings are good, and with the genuine Indians the atmosphere is quite perfect. G.

The Devilish Doctor (Majestic, Aug. 9).—Another burlesque directed and acted by the genial comedian, Fred Mace. No doubt the picture will be approved by those delighting in this sort of comedy, but it does not rank among the best offerings Mr. Mace has given us. Dressed as the devil for a character ball, the young doctor is called out suddenly to attend the father of his sweetheart. Arriving in his disguise, he starts a panic among the villagers, and the old man, as the result of the harsh treatment he receives, imagines that the devil himself has come to torment him. G.

A Chip Off the Old Block (Keystone, Aug. 14).—Two exceedingly clever children enact the leading roles of this little comedy, revolving about a widow and a widower who, smitten with each other, are brought together and introduced by their children. The couple are neighbors and their children soon acquaint themselves without effort of formality. But the parents, impressed with the spirit of each other, are loath to forego the formality. The children, without being told, appreciate the condition of their parents and so arrange the meeting. It is all very amusing. G.

The Lie That Failed (Thanhouser, Aug. 15).—The author of this photoplay has handled his story in a fairly capable manner, though he has failed to infuse into it anything but what is tiresomely conventional. The death of the evil husband by means of the meteor is a touch of daring realism that startles and leaves one aghast. For the success of this little climateric incident we must look to the director. He has managed the falling meteor, which, striking the earth, crushes the scheming husband to death in an exceptionally clever way. The story proper concerns a girl and three men—her guardian, her lover, and the wealthy villain who would marry her at any cost. It seems that the guardian has spent most of the girl's fortune and, hearing of her intended marriage, fears detection. Suddenly the young fiance of the girl is called away to Europe, and here the unscrupulous business man enters, informs the guardian that he knows of his shortage, and offers to shield him if he will aid in his securing the girl. Letters are intercepted and the girl, believing that her fiance is untrue to her, marries the business man. Several years later her former sweetheart meets her at a watering place. She is unhappy and would return to him but for her marriage. Her husband becoming aware that his secret has been discovered and knowing through the doctor that he has only a few months to live, plots to poison himself and shoulder the blame on his wife. When about to carry out his purpose a meteor falls from the heavens and kills him. The acting and staging of the piece is excellent. G.

The Doctor's Dilemma (Reliance, Aug. 4).—An old man, very ill, entrusts his physician with some $10,000 to bank for him. The doctor takes it, but finding it after banking hours fetches it home for the night. He is called away during the evening to the bedside of the old man, who has suffered a relapse, and then some thieves break in his house after the money there. They overpower his wife, but not until she has dispatched their little girl out of the window with the money and instructions to get the police. She even telephones to her husband at the home of his patient, but he is too much occupied by the matter of life and death to answer the bell. However, the police arrive, the thieves are caught and the money is safe. A melodrama of the better quality, thoroughly objective in its points, well acted and photographed. G.

Joe Hibbard's Claim (Broncho, Aug. 6).—Similar stories to this, where Westerners shield the evil character of a bad man after his death for the sake of the mother, are not uncommon in film dramas of the Western variety. The Broncho players have staged and acted the piece with a creditable show of intelligence which does not permit of the cheap or ultra melodramatic, and that the picture should prove interesting, in spite of a conventional theme, can be presumed with a degree of certainty. Though all the while living a dishonest life, the boy leads his mother, living in the East, to believe that he is prospering as a virtuous fellow. He sinks from bad to worse, and at the time when his crimes find him out and death is meted out as punishment, the mother arrives to visit the boy. The truth is kept from her and she lives on believing that her son died a hero. G.

The Medium's Nemesis (Thanhouser, Aug. 23).—There is considerable amusement to be had in watching this comedy-melodrama revolving around a gang of swindlers and a man's faith in spiritualism. To have shown the father a believer in the cult before the escapade, which led him to suppose that he had committed murder would have made his willingness to join the medium's circle more consistent. But the piece is acceptable, and particularly amusing is the climax where the medium, after having taken the father's rolls of money, summons the "comforting spirit of justice" and gets a policeman. In the main, the acting is efficient. However, the boy seems to overact a trifle. G.

Once-Round O'Brien's Flirtation (Majestic, Aug. 28).—Another comedy in the O'Brien series produced by the Majestic Company and acted by Fred Mace, and while it is hardly as strenuous as the first one, it still has a good many laugh-provoking qualities. O'Brien is to get $200 for knocking out his friend in a "framed" match. O'Brien, however, previous to the bout, gets into a flirtation with his friend's girl, unaware of her identity. He is observed, and the friend plots revenge. When O'Brien gives the signal for the friend to go down he doesn't fall, but stands on his feet and punches O'Brien all round the place. The picture has a well-written plot, and should be a profitable offering. O'Brien's wife is the most amusing character next to O'Brien himself. G.

An Unromantic Maiden (Thanhouser, Aug. 24).—Daughter has vague ideas of romance; she prefers to read books and go to school. Her parents, however, seek to marry her off to a count or something of the kind, and while she raises no serious objections to the agreement, she does not enter into it with enthusiasm, and when the count begins to shower attentions upon her she becomes bored. How she finally rids herself of the man is quite laughable, repaying one for the rather dull process of leading up to it. G.

House Hunting (Majestic, Aug. 17).—House Hunting is a comedy-drama fulfilling its purpose moderately well. Two young married people quarrel. It would seem that the young man, a real estate broker, had previously fixed up a house for the girl as a surprise after their marriage. Following the quarrel, for some reason not fully shown, the girl desires to rent a house. Hearing of this, the boy posts his own house for rent. While the girl is on her way to investigate the place some tramps enter, take full possession and enjoy life accordingly. When the girl appears she is made captive. Almost immediately after the boy appears, and while he engages in a hand-to-hand fight—rather a strenuous and amusing fight, too—the girl rushes off to get the policeman. After matters have quieted down the pair are reunited. G.

The Other Side of the Fence (Majestic, Aug. 19).—This somewhat amusing and original comedy features Eddie Foy, Jr., and Bert Adler, the riotous press agent of the Thanhouser Company, has deserted his calling long enough to play the carpenter in the film. The carpenter's particular business is to spank young Foy, who steals his brace and bit to bore holes in the fence, and watch what is happening on the other side. Various incidents of an amusing nature transpire, and young Foy enjoys them all until his sins overtake him. G.

Bachelor Bill (Majestic, Aug. 24).—Bill goes to a fashionable watering place, and being a very bashful fellow repulses all the advances of the many girls. The only one who seems to attract his eye is the little maid. To keep the other girls from bothering him he plans a family for himself in the photographs he buys at the postcard store. This gets him into difficulties rather embarrassing, and nearly loses him his girl, but all turns out for the best. The comedy has a good working plot, and has been produced in pleasing style. It is far above the ordinary comedy release. G.

Baby Day (Keystone, Aug. 23).—The Keystone Company players have made profitable use of a California baby show in producing this laughable little farce concerning fond parents and two babies that resembled each other closely. During a quarrel as to who is going to carry the baby, father and mother march off and leave it unattended on a park bench. With a heart bulging with charity, a passing young man gathers the baby in his arms and sets out to find the parents. Shortly the parents return and are horrified to find their child gone. There is a baby show in the neighborhood, and thither they rush to examine every little face in sight. When the prize baby is brought forth upon the stand they behold the outward appearance of their own child and rush to it. They discover their mistake only after their offspring is brought to them. The piece is played with the zest which usually characterizes the Keystone comedies. G.

The Spartan Father (Thanhouser, Aug. 29).—It is the splendid characterization of the old father, an honest policeman, that gives this picture its principal value. The pathos expressed by this actor in a finished, restrained way is genuinely appealing. Others in the cast are good, and the staging and directing are very acceptable. It is the story of a father's shattered faith in his only son, the pride of his life, and of the circumstances which work the regeneration of the boy. The old policeman finds it his duty to arrest his own son on a charge of stealing. In doing his straight duty he unwittingly gives the boy the incentive to do right. G.

Counsel for the Defense (Reliance, Aug. 20).—This story, in essence, was produced by the Pathe Company hardly a month ago, and in a considerably more consistent and forceful manner. There is a somewhat different working out in the Counsel for the Defense, and here it is that the main weakness of the picture lies. Having married a cabaret singer the father of the boy, a famous criminal lawyer, casts him off. Failing in the responsibility, the boy sinks to the low eddies of life and allows his wife, trying to care for her child, to support him. However, when the boy attempts to desert her she kills him. The father-in-law, who has never seen her, is made counsel for defense and is successful in the case. She comes to his home to thank him, sees her husband's picture on the mantel and both their identities are discovered. The lawyer drives the girl from the house, after taking her child from her, and then follows her, saves her from drowning herself and relents. First, it is unreasonable to suppose that she would not have recognized her father-in-law previously and also that the lawyer defending her should fail to learn of her true identity. Again, there is the question as to the probability of a prominent lawyer being drawn into a case concerning only a poor girl. This leads us to the remark that in the other story spoken of the lawyer took the case to oblige a friend, learned the girl's identity and through her tragic story that his boy was killed by accident in the struggle, which he was counselled to believe, consented to defend her. That in this case the father relents because the girl threatens to commit suicide indicates a maudlin character. G.

"THE JEWELED SLIPPERS"
Selig. 2 Reels
Released Sept. 1

A smuggling case that centers about two dainty slippers with a quantity of diamonds in the heels. An organ grinder's monkey scales to an upper window, snatches a slipper and widens the mystery.

Broad as it is Long —and Deep, Too!

That's one way to describe a week's output of General Film Service. Broad, because it covers the whole field of clever, imaginative drama. Long, because it offers splendid, satisfying stretches of genuine enjoyment. Deep, because it contains the real depth of understanding and resource that builds up pictures of more than superficial interest.

Read over the stories listed here—seven of them. A service like this puts a different aspect on the whole moving picture situation in this country. Use it.

"THE AWAKENING OF A MAN"
Edison. Two Reels
Released Sept. 5

A weak young man, beset with worries and determined to end his life, sees the portraits of his ancestors come to life. One by one he sees them perform braver deeds than he had ever dreamed. He stands up, an awakened man. An inspiration ingeniously conceived.

GENERAL FILM COMPANY
(INC.) 200 Fifth Avenue, New York

"THE SIGN OF THE BLACK LILY"
Kleine-Cines. Two Reels
Released Sept. 2

The "Black Lily" gang of Paris is finally run to ground in spite of moving walls, disappearing floors and concealed hiding places in its den. The leader is surprised in the midst of one of his brilliant functions. Action? Well!

"THE ROAD TO THE DAWN"
Lubin. Two Reels
Released September 4

The town drunkard gets a surprise. Instead of his weekly jug from the city he receives a little girl, who has been sent away by her desperate mother. A mistake in the tags did it. A wonderful little story of marvelous human appeal.

"WHILE THE STARLIGHT TRAVELS"
Rosemary. Two Reels
Sept. 6

An absorbing presentation of the theory that people may have more than one existence. Two lovers of the Cliff-Dwellers age are reunited in Civil War time. A prophecy is fulfilled after the lapse of centuries. A story of unusual merit, staged with wonderful adroitness of detail.

"THE SACRIFICE AT THE SPILLWAY"
Kalem. Two Reels
Released Sept. 3

Suspense is carried through this story of a devoted woman's unselfishness. The turn of a lever in the spillway decides between happiness and misery for three two. It turns—the right way. A human story with a rattling climax.

"WOMEN ON THE WARPATH"
Vitagraph. Two Reels
September 6

A new and amusing phase of the "Votes for Women" agitation. The women of Jonesville determined that the town shall go dry, bring about "a corner in trousers." Election morning finds the male voters without the wherewithal to appear in public. A few of them do—with dire results. It's a scream.

LICENSED FILMS

Every Double Causes Trouble (Pathéplay, Aug. 12).—Whiffles learns that he bears a remarkably close resemblance to the new Secretary of Aviation, so calls to gratify his spirit of adventure. The Secretary is out, so Whiffles, finding his face is his passport, undertakes a few of the duties of office. He treats the attendants to wine and cigars, bids the Ambassador from Hoboken to return tomorrow when he isn't too busy to see him, and calls on the Secretary's lady love. He kisses this young woman, and when the father protests, slaps his face. Meanwhile the Secretary arrives at the house, is slapped in the face by the father, receives explanation, and Whiffles, hiding in a hall seat, is caught and ejected. A slight comedy done with characteristic French by-play and animation that makes it thoroughly interesting. The actor playing Whiffles and the Secretary is excellent. K.

The Broken Vase (Selig, Aug. 12).—A woman hides her gems in a vase. A servant accidentally breaks the vase, and, hoping to escape detection, buys another, throwing the old one in an ash barrel. A rag-picker finds it, and also the jewels inside. These he attempts to pawn, but the pawnbroker suspects him, and has him arrested. Meanwhile the woman misses her jewels, and has the servant arrested for theft. They all meet at the station house, and explanations right everything. A mediocre offering in most respects. The story is quite obvious soon after things are started, and hence there is little suspense or real doubt as to issues. An unlikely incident is that in which the lady hides her gems, not that she may go out, but merely to go in a nearby room and hear her daughter play the piano. It is too plainly a device to start the story. Acting is average. A half-reel subject. K.

Up Lookout Mountain on the Electric Incline (Essanay, Aug. 13).—Another incidental to the Gettysburg Reunion. This takes one up the incline on a grade of from 42 to 70 degrees. Unfortunately the time is all spent in going up, and none practically in looking around. Photography is fair. A split with Good-Night, Nurse! K.

Papa's Baby (Biograph, Aug. 14).—Papa wants to play with his baby, but mamma wants him to play with the hose. So he kidnaps the baby while the nurse is flirting with a policeman, runs the go-cart into the surf, and plays with baby under the pier. Nurse reports baby drowned, and a rescue party appears and exercises until papa is ready to explain. In the first place, there is no fun in a mother's anxiety; secondly, this is too weak in conception to be worth while. Acting is as good as it can be under the circumstances. Photography is satisfactory. A half-reel subject. K.

The Coast of Chance (Selig, Aug. 13).—Flora wants a unique engagement ring. Harry steals one for her, or, at any rate, gives her one that is the missing "Crews Idol." Now Clara, a mysterious woman, who has it in for Harry for some reason or another, learns that a photograph of the thief of the "Crews Idol" is in the possession of a certain judge. She makes love to the judge, who responds in kind; and then Clara makes a proposition to the judge's daughter that she will drop her affair with the old man if she will get her the photo. A bargain. Clara gets the photo, shows it to Flora, and Harry flees. But it happens that an old Chinaman who had the ring for a while from Harry, substituted a paste imitation. He now restores the real ring to its owner, who claims Flora for his bride. A highly absurd thing, extremely difficult to follow, and in many places utterly unintelligible. The story as given here is more of a surmise than a statement of fact. Margaret Prussing, Charles Clary, Harriet Notter, and Thomas Carrigan are in the cast. K.

Comme Seben Leben (Biograph, Aug. 14).—Rufus and his friend are "cleaned" shooting craps at Brown's place, but unexpectedly they win nearly everything. The proprietor of the place thinks it time to call a halt, so substitutes loaded dice and wins it all back again. This infuriates the wives of Rufus and friend, and they, with their petticoat contingent, mob the place. An officer of the law interferes and straightens out matters by distributing the winnings among the women. A farce that will not get across in any but the cheaper houses where the details of crap are appreciated. Acting and photography are good. A split with Papa's Baby. K.

The World Above (Essanay, Aug. 14).—This refers to an apartment of the idle rich on the next floor above the janitor's pretty daughter. She lets herself in frequently with her father's key, and revels in the luxurious surroundings. So she meets the young married millionaire, who lives there, and falls in love with him. She turns down her lover, the lineman, to dream of the millionaire. One day she is in "the world above," and the millionaire attempts to take her in his arms. Her cries are heard by the lineman working on a telegraph pole outside. He crosses on the wires to the window, climbs in, and beats off her assailant. At that moment the latter's wife enters. The lineman poses as a thief, and the wife goes for a policeman, thus giving the girl a chance to escape. The policeman recognizes the lineman as an old friend, and lets him go. The girl goes to the lineman's arms. There are many serious improbabilities in this that are obvious in the mere telling of the story. It is forced a good deal for the sale of the situations. The reasoning is false as well. Only one thing may be supposed of a girl who lets herself into a married man's apartments under such circumstances, and that is unmentionable. It has animation, however, and on that score proves interesting. Acting is well done. K.

On the Lakes of Bayrisch, Bavaria (Pathéplay, Aug. 15).—A short presentation in color of some beautiful inland waters. Photography is a bit dense here and there, and there is a paleness about the views, but all things considered, it is quite worth while. On the same reel with Cosmopolitan Life in Cairo and Picturesque Java. K.

The Magician Fisherman (Selig, Aug. 12).—The magician at the theater accepts an invitation to go fishing. Their automobile breaks down, however, some ten miles from their destination, before a blacksmith shop. The magician alights and commences to fish in a watering trough before the door. To the smithy's amusement, he catches some fine fish. Then the smithy tries his luck, and gets some old boots. A trivial offering having little point to it. It is scarcely worth the reel it is wound on. A split reel with The Broken Vase. K.

EXCLUSIVE FILMS

Five Copies (Great Northern, Aug. 9).—Rather an impossible situation lying back of this comedy, but made plausible and amusing through clever execution of the business and the acting. There is nothing strikingly funny in the fat employer eating his dinner while working at his desk, slobbering over himself the while—it is rather disgusting—but the girl is acceptable, as are the rest of the players. Though loved by all the boys in the office, the stenographer loves but one, another stenographer, and on his machine she types, "I love you. Meet me at the ——— to-night." It happens that five sheets of paper were in the machine at the time, and each one of these is distributed separately to the employes and employer. The climax is quite the weakest part of the picture. G.

A Drop of Blood (Solax, Aug. 15).—Aside from the physical qualities of this film there is little merit to be found. The plot, in its development, brings out several inconsistencies and actions that lack motive. Darwin Karr enacts the leading part, that of the falsely accused farmer's boy and he does creditable work. But why, for instance, does the old woman die? G.

Four Fools and a Maid (Solax, Aug. 13).—According to the subtitle, the heroine of this comedy is preparing to attend the theater, but does not know which one of her admirers to choose. They arrive—though the tinting of the film indicates that it is still day—and they are made to do things that are lacking in humor so much that it is painful. Then suddenly our heroine receives a note from the commander of some ship that he has arrived in town, asking her to meet him that afternoon and elope. She meets him that afternoon (night?), and the four fools kick themselves. It is exceedingly uninteresting. G.

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Hypnotised (Crystal).—A farce-burlesque revolving about hypnotism and what would happen if a hypnotist could do what some people imagine they can do. A young fellow, to get even with his rivals for a girl, hires the services of a hypnotist to put them to sleep. The doctor, after meeting the young lady in question, puts all the young fellows to sleep, leaving a clear path for himself. The amusement is derived from the absurd things the doctor compels his patients to do. G.

The Runaway Uncle (Eclair, Aug. 31).—A burlesque on detectives, fairly amusing at times. It is evident that the director has exercised considerable care over the staging of the piece. A young married couple go to live with their bachelor uncle. Uncle, unable to endure their presence, leaves the house. Fearful for his welfare, the young couple secure the services of three detectives to find him. G.

The Folly of It All (Powers, Aug. 29).—This excellently composed drama, combined with a finished interpretation by the players, cannot but win the highest admiration for the average patron. Edwin August, author, director and leading man, leans strongly to the melodramatic and morbid realism, but the note is usually so sincere in his offerings that one is forced to concede plausibility to the stories and enjoy them accordingly. In this play the folly of deception in any manner between husband and wife is clearly and forcibly brought out. In the denouement a gripping climax is reached. Edwin August's portrayal of the young minister who, in seeking to surprise his wife with a new home, arouses her suspicions that he is neglecting her for someone else, brings to bear all his enviable qualities as an actor. Even the friend in the house comes to suspect the husband, and at his advice the wife lays a plan to reclaim his affection. Her deception in this direction—she carries on a flirtation with the friend—threatens to work tragedy for all concerned. In the end the husband sees the folly of deceiving his wife about the new home he was building for her, and she realizes the folly of using deception to awaken what she supposed was his dead love. The picture is in one reel, with good photography and efficient settings. G.

The Suffragette Tames the Bandit (Frontier, Aug. 14).—Of the comedies so far turned out by the Frontier Company making films in the West, The Suffragette Tames the Bandit stands out as one of the most amusing. It is a burlesque of rather a high order, combining good situations with original subtitles. The players have the free and easy Western air, and they seem to appreciate what is required. A fiery young suffragette comes to visit her brother, a ranch owner, in the West. She makes life generally miserable for all those around. An outlaw, hearing that she is wealthy, kidnaps her and then demands ransom from the brother. Glad to be rid of her, the brother refuses to pay. After the suffragette has converted all the outlaw's band he decides to take her back at any cost. His fate is that he is forced to marry the girl as the only way to escape prison. G.

Binks Advertises for a Wife (Imp, Aug. 30).—This half reel burlesque, on the same reel with Hy Mayer subject, by George Hall, rises somewhat above the average piece of its kind. Director Hall seems to have some ability to conceive new business and put it over in a vigorous and humorous sort of way. He has at hand a fair company of players, and the comedian playing Binks is fine in this kind of burlesque character. G.

Never Again (Rex, Sept. 11).—For those who delight in high-class, clean-cut comedies played with superb skill, this offering will prove accentable indeed. Written and directed by Lois Weber and Phillips Smalley, it concerns the regeneration of a young rounder—a regeneration that was brought about by his friends in a unique and amusing fashion. At home sits the wife waiting. At the club sits the husband sleeping opposite his partner at cards. The boys, finding a pistol in the pocket of the husband, place it in his hands, and then paint his partner's face so as to appear as if he had been shot. Later the husband awakes, looks at the wound in the other's forehead, and, believing that he has, while drunk, committed murder, leaves hurriedly to escape. The servants, unaware of the joke being played, call in the police, and there is a wild pursuit. Cornered, the husband tries to commit suicide, but the friends provided for such a happening by filling the gun with blanks. When the husband does finally reach home in the small hours of the morning, the wife is about ready to leave forever. When the husband declares "Never Again" in true repentance she remains, and there is prospect of happiness in the home again. G.

Everybody's Wearing Them (Powers, Aug. 27).—Beards are very popular in this small town because a demonstrator of a remarkable hair grower is holding forth in the neighborhood. The hired man loves the servant girl, but she won't have him till he raises a beard. So he applies the lotion and grows one. The farmer's wife gets the bottle mixed with one containing liniment, so she grows one, too. She throws the bottle away. Some children pick it up, play doctor and they grow beards. Now, the afflicted turn upon the demonstrator, and are about to tear her limb from limb when she produces a hair remover. This film is more disgusting than funny. At best, it is a slipshod, slapstick farce of no pretense whatever. G.

The Much Wanted Baby (Frontier, Aug. 28).—There was no necessity for bringing in the trite situation of a man losing his mind in order to work out the idea of this rather original comedy. As the comedy stands, it is acceptable, though neither the acting nor directing is of the best. One realistic incident, however, is the fall from the horse by the husband which is supposed to cause the loss of his mind. While he forgets his wife, she starves on alone, having deserted her baby at the door of her father-in-law's house. He has disinherited her husband. Another accident restores the husband's mind and he returns. Father-in-law and the neighbors have become very fond of the baby, and it is the fight over the possession of it that finally brings the parents into accord with the stern old couple. The situation at the police station might have been made much more amusing than it is. G.

Habits of the Field Spider (Eclair, Sept. 7).—The only fault to find with this film is that it is not long enough. One could enjoy more of the interesting study of spiders. It is another intimate scientific study in the series that the Eclair Company are giving the public. One is shown how the spider lives, how he captures his food, and spins his web. G.

Maya, Just An Indian (Frontier, Aug. 30).—Beside the number of inferior dramas that the Frontier Company have released, Maya, Just An Indian, looms up rather brightly. An Indian girl's fallibility in love with a renegade, who afterward deserts her for another, as the basic situation, argues for a conventional picture, and it is only that the author has constructed his play along firm lines of technique, and that the players have given rather a strong interpretation of the various roles that the picture proves attractive. It does contain considerable heart interest. Maya, educated by the white people, would be loved as the white man loves his bride. She places her faith in a renegade, only to have it shattered, after he has discovered her father's secret relation to the gold beds. Several years later, when the renegade returns to the West with a sick wife, poor and friendless, the Indian sees opportunity for revenge. When about to take it her better self rises to the surface, thanks to the teachings of the white people, and instead she furnishes the renegade with money, and then goes out into the mountains to sorrow alone. The role of the Indian girl is effectively acted. G.

Nature's Vengeance (Victor, Aug. 8).—James Kirkwood enacts the lead male role in this photoplay of rustic type. Gertrude Robinson is seen in the opposite role with pleasing results. As a simple country girl she accepts the advances of the stranger, believing in his sincerity. When he refuses to marry her, she is desperate and would shoot to kill, but the old mother intervenes and forces a confession from her. It is the mother who runs the stranger down, brings him back, and forces him to marrry her daughter. The stranger, later, meets his just dues in the river and the girl is forgiven. The piece has been staged and acted in a finished manner and interests one, although there is little grip. G.

Two Hearts and a Thief (Nestor, Aug. 29).—Having acceptable acting and a fairly clever plot, this farce, about half a reel, is amusing in a slight way. The tale concerns two young people bent on eloping. Father comes to the daughter's apartment at an inopportune moment, and the young lover is compelled to seek the seclusion of the closet. A few moments later a thief in the house is forced to find hiding in this closet, also with the result that a fight ensues. For the protection of both, however, temporary peace is declared, but the young man puts one over on the thief, and while the family are making a desperate effort to catch him, the lovers elope. G.

The Reconciliation (Nestor, Aug. 27).—Jack arrests his sweetheart's brother for theft, and gives up the girl. Jack is sheriff "by popular vote," and it's a case of "twixt love and duty." That is all there is to the story. Slight as it was, the theme took a long time showing itself. Poor photography. Passable acting. S.

The Trail of a Serpent (Imp, Sept. 11).—According to some of the officials at the Universal Company, there is a question about releasing this drama on account of the moral tone and faulty plot construction. It is true that the picture lacks high moral tone, and there are faults to be found with the construction of the plot, but there are virtues in the picture that, in comparison to some of the films released by this company, justify its release. The actress playing the title-role attracts attention for her beauty and for the intelligent interpretation she gives. There was no logical reason why she should have attacked her employer in his home to cause a separation between the man and wife, as it had no bearing or connection upon her plans to steal. If she loved the employer it was not brought out in the picture. Photography is deficient at times. G.

Sailing Under False Colors (Frontier, Aug. 21).—Though a bit boisterous at times the Frontier Western comedies usually are wholesomely vigorous and funny. Sailing Under False Colors is one of their best so far. It is not because of a cleverly devised plot or situation that one is amused, but rather owing to the incidental business and seat with which the players enter into their respective roles. An orphan girl desiring employment disguises herself as an elderly woman to secure a position as governess to a troublesome girl. She succeeds, earns the mischievous spirit of the girl, helps her to marry the man she loves, and at the wind up weds the young woman's father. It is a first-rate picture. G.

The Pursuit of Jane (Imp, Sept. 4).—Jane is played by Jane Gail, who exhibits the capacity to make every line count. The comedy is right spicy and laughable. Jane visits the Summer hotel at the seashore. Men, three men in particular, give their persistent attentions to her. One, the one who gives up his room to her and sleeps on a billiard table, will not be denied. When she rows out to a little island to spend the afternoon and he cannot get another boat to follow her he swims out, and he keeps her on that island until the tide comes up and she consents to be his wife. G.

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The Substitute Stenographer
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NEXT—Joyce of the North Woods—August 29

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His Greatest Victory
The Pied Piper of Hamlin
The Mystery of West Sedgwick
NEXT—A Mutual Understanding—August 25

REVIEWS OF LICENSED FILMS

I Was Meant For You (Biograph, Aug. 11).—Lavina has some original notions about the man she would like to marry, and rather scorns Theron, a woodchopper, who loves her dearly. Now, Lavina's sister, Susan, has a secret, but more sincere affection for Luke. Lavina's ideal, and she also sees that Lavina and Luke are ill-suited to each other, so she carries on some original but entirely effective tactics to separate them. Her success in winning Luke causes the piqued Lavina to accept Theron. But in the end Theron's manliness wins her real love, and she is glad her sister interfered. This little Biograph drama, built on a familiar but ever vital situation is given interest by ample action of the moment and some good acting, notably by Charles H. West as Theron, Claire McDowell as Lavina, and Harry Carey as her ideal. A trifle more time given to the running of the last scenes would be an improvement. K.

The Amateur Burglar (Kalem, Aug. 15).—Brown boasts of his bravery at a time when the neighborhood is overrun with burglars, and to impress his wife, gets his friend to break in that night. A real burglar gets there first, however, and beats Brown up badly. Then, when the friend comes, Mrs. Brown beats him up and ejects him. So next morning both are in a much damaged but resolute condition. This is good for some genuine laughter. Unfortunately it has not been developed in some very obvious possibilities. Acting is good. Brown is portrayed by Dick Goburn, his wife by Ruth Roland, and the friend by Harry De Roy. On the same reel with The Millionaire and the Goose. K.

The Millionaire and the Goose (Kalem, Aug. 18).—Bill, who raises geese in addition to selling his place and set back East. A millionaire is in town, and Bill has an idea to make him buy it. He takes some nuggets given him by a passing prospector in return for some hospitality dispensed, crushes them, and mixes them with cracked corn, and feeds them to the particular geese intended for the millionaire's table. The cook resorts what he finds in the bird's gizzard, and the millionaire runs wildly over to Bill's, and gives him $50,000 for the place as it stands. So while the purchaser dips up the soon rare in search of gold, Bill goes comfortably Eastward. A clean little comedy recommended for everybody's delight. Bill is excellently played by John R. Brennan. A half-reel subject. K.

The Coast Guard's Sister (Edison, Aug. 18).—Fay, the coast guard's sister, wishes for an engagement ring as she is the only one possessed by her girl friend. Her lover, not having the wherewith to buy it for her, joins the smugglers for a share in their booty. The girl chum warns the guard that his sister's lover is to be with the smugglers. The sister, seeing the warning letter, dresses in her brother's clothes, locks him in, and goes to save her lover. He is just about to land the contraband goods. She persuades him to turn the evildoers, so that by the time the brother has escaped he is safely home, enjoying the reunion of his true sweetheart. This, the first of the Edison films made in Scotland, is well conceived and executed. Acting is excellent. The girl is done by Miriam Nesbitt, the lover by Mary MacDermott, and the guard by Warren Foster. Charles J. Brabin is the director. K.

The Right Number But the Wrong House (Edison, Aug. 13).—John Brown, of 909 Richmond Road, expects his father, who has never seen his wife or his home, to come and visit him. William Smith, of 908 Richmond Road, is just having a number put on his house. By accident it is put on upside down, and thus reads 906. The old man arrives here and cannot understand why they refuse to admit him. From a drug store, he sends a message to his son's place of business, asking him to come home and introduce him. The son smiles that he will be there presently, but in the meanwhile for the old man to make himself at home. The latter returns and forces his way into the Smith house. Mrs. Smith

scuds for her husband and the police, but Brown appears just as his father is being lassoed away, the mistake is discovered and all is well. A comedy founded on a good farcical idea, well worked up. William Wadsworth plays the father, Edward Boulden the son. Direction by C. J. Williams. On the same reel with Battlefields Around Chattanooga. K.

Keeping Husbands Home (Vitagraph, Aug. 14).—A wife and her married friend are unable to keep their husbands at home after business hours; they have a partiality for cabaret shows. So at last they hit on the happy device of giving the cabaret at home. On a stage raised up in the back parlor they have tango and turkey trot and the rest of the things that go toward making up cabaret. There is something inexpressively prosaic about this picture, and that this is true is evidenced by the fact that in the theater where it was reviewed the rough neck contingent expressed approval in ways not recommended to polite company. Acting and photography are good. K.

The Rightful Heir (Edison, Aug. 12).—A hunchback husband is extremely jealous of his pretty wife, particularly of the attentions of one handsome Fournel, who claims to be the rightful heir and owner to the large and magnificent property in his possession. The wife finds a will in a secret hiding place, fully establishing Fournel's claims. She is going to make this discovery to Tardif, a servant, whom she presently discharges for drunken insolence. Tardif, for revenge, steals the will, and leaves her a note, saying he is going to see her friend, Fournel. She gets there in time to find Fournel has received the will, and fears he will press his claim, but for her sake he burns the important document up. The hunchback, meanwhile, has found Tardif's note to the wife, suspects, and accuses her. But she tells of Fournel's noble action, and is cleared. A few months later the hunchback dies, and the wife marries Fournel. A good conception from The Lane That Had No Turning, by Parker, but carried out in such a way that it lacks compactness; it doesn't hang together convincingly. Tardif's delivery of the will to Fournel without compensation is not consistent with his villainous character; no more is Fournel's destruction of the paper compatible. It is, however, beautifully done as a whole, having animation and admirable acting and direction. The husband is well done by Charles Sutton. Benjamin F. Wilson plays Fournel sympathetically, while the wife is adequately handled by Laura Sawyer. Direction is by J. Searle Dawley. K.

Battlefields Around Chattanooga (Edison, Aug. 13).—This, following closely upon the lately awakened memories of the Civil War, covers a number of the more particular points of interest on a once bitterly contested ground. Chickamauga Bridge, Brotherton Cabin, and the State monuments of Georgia, Kentucky, Illinois—the latter from the observation tower—are first given. Then follows Lookout Mountain from the inclins, General Hooker's signal station on Point Lookout, and the site of the Battle in the Clouds. Photography is fair. A half-reel subject. Direction is by Charles M. Seay. K.

An Apache's Gratitude (Selig, Aug. 14).—Huntley saves an Indian injured by a fall from a horse. He loves Millie and stays near her as much as possible. He is the first to arrive on the spot when her father is shot and killed by an enemy, and is therefore accused of the murder. But it happens that the Indian has found the murderer's gun, with his initials painted on the stock. He produces this just as Huntley is about to be lynched and the real murderer is identified and promptly disposed of. Huntley takes Millie to his arms. A very trite little story, yet fairly intelligible after some disjointed scenes in the beginning and well acted by William Duncan as Huntley, and Myrtle Stedman as the girl. K.

The House Divided (Pathéplay, Aug. 14).—Maria loves the rebel conspirator, Jose. Her brother, General Larado, is commissioned to round up the conspirators. He captures Jose, but the girl interferes, and Jose escapes. Maria is kept prisoner in her room. She sends a note to Jose, bidding him come and rescue her. This note falls into her brother's hands, and he, after reading it, sends it on to its destination. Then, when the lover comes to get Maria, he captures him. Maria shoots her brother dead, and Jose is taken out to be shot as the murderer, regardless of her protestations. She rushes out, and runs to her lover's side just as the hail of bullets kills both. A horribly gory affair, but well done in acting and photography. Properly placed on a bill, it should prove interesting for its animated scenes. K.

Pathé's Weekly, No. 41 (Pathéplay, Aug. 14).—The usual standard is thoroughly maintained in this picture, the basket proving timely and of universal interest. Perry's ship, the Niagara, is warmly welcomed at Milwaukee. Wis. Walter Johnson, pitcher for the Senators, is presented with a cup by the Washington Times. At Dover, England, President Poincaire is seen returning to his native France. At Somerville, Mass., James A. Flaherty lays the corner-stone for the new Knights of Columbus Temple. The annual regatta of the National Association of Amateur Oarsmen is held on the Charles River, Boston. Prince Consort Henry opens the exposition at Amsterdam, Holland. The service of the New York Bureau of Weights and Measures is seen in full operation. Lightning strikes an oil tank at Lost City, Okla., and one is killed and five injured. The Kansas City *Journal* holds a field day. The Cleveland *Plain Dealer* gives an outing to two thousand newsies. Finally, at Ausable Chasm, Rodman Law goes over the Rainbow Falls in a flat boat, and comes out alive. Photography is good. K.

The Robber of Angkor (Melies, Aug. 14).—Tantia, the robber, attacks the Cambodian Ahmet and his wife, Rani. Clive, an American, interferes, drives the band off, but saves only Rani, Ahmet being left for dead. Clive pays much attention to Rani. Meanwhile Ahmet recovers. Tantia, seeking revenge, points out to Ahmet that Clive is keeping company with his wife, and incites him to kill Clive. However, Clive shoots Tantia, the other robbers are caught by the man-hunting elephants, explanations are made to Ahmet, and his wife is restored to him. This story, well enough conceived, is very crudely carried out. The native actors lack histrionic ability in all particulars, and destroy whole scenes of conviction. Tantia and Clive, however, are well done by white men. The picture is taken in the actual locality, so there is plenty of genuine background that proves of interest. Photography is fair. K.

Bingle's Nightmare (Vitagraph, Aug. 12).—Bingle has his dinner in a quiet place, and as it is a comfortable place, too, he falls asleep and dreams. He dreams that the barber and the bootblack proffer their services and refuse tips. A bum returns a dime he bestows upon him, and gives him a dollar; a borrowing friend stops him to pay up, a street car backs up to get him, and the conductor apologizes for passing him by; a woman gives him a seat; an automobile stops to let him get by, and the chauffeur aids him to the curb; his wife kisses him upon his return, and reads the evening paper to him. In short, Bingle thinks the Millenium has come until a waiter rudely wakes him up, and then, as he is about to go out, practically demands a tip. A satire of the best sort that should prove a drawing card wherever presented. James Lackaye as Bingle is delightful. Flora Finch plays the wife. A half-reel subject. K.

The Joys of a Jealous Wife (Vitagraph, Aug. 12).—A man traveling on shipboard with his extremely jealous wife, finds she is seasick, and decides to take advantage of it. As she is too ill to notice the difference, he has a friend put on his coat and hat and take his place. He goes off to flirt with some young ladies. The wife discovers the fraud practised upon her, however, and hurries about the ship, bowling people over, in search of her recreant spouse. The passengers believe her gone mad, so she is bound and tied to a steamer chair. The husband explains, but before releasing her, makes her promise to be jealous no longer. A half-reel comedy, well enough done by Maurice Costello, Georgia Maurice, and W. V. Ranous, but of very slight timber. Nevertheless, it maintains interest fairly from start to finish. K.

The Flirt (Vitagraph, Aug. 13).—Gordon realizes his wife's fondness for innocent flirtation, and, determining to see how far she will permit this weakness to carry her, he pretends to be away on business, and secretly keeps watch. She calls in a club friend of his, and takes a necklace from the safe to show him. The husband enters and accuses him of being a burglar to see whether or not she will explain. But she says nothing. He saves his friend from the police, and gives him this piece of wisdom: "The woman who is false to one man is not apt to be true to another." The friend goes and the husband forgives. A good film with a not very definite outcome, one way or another. The woman has not yielded one iota to the close of the picture. Yet the situation is clear, and has a degree of tensity. Husband, wife, and friend are well done by William Humphrey, Dorothy Kelly, and Earle Williams. Photography is good. K.

The Edge of Things (Essanay, Aug. 12).—A jealous man finds a friend seemingly making love to his wife, lures him to the edge of a cliff, and tries to throw him over. He does go over, but catches on the other's arm, so that they remain for a long time on the edge, one handing on the other's wrist over the canyon. The wife, realizing her husband's disposition, follows, discovers the situation, and aids in their rescue. The husband drives the other away, and becomes reconciled to the wife. A little episode on a much hackneyed theme, long drawn out. K.

Into the Light (Lubin, Aug. 12).—Dave Horton is a persistent suitor for the hand of Nelly Hardy. Although he is a worthy young fellow, she has visions of better things, and accordingly rebuffs him. But she sees the anxiety of her sister and husband, with whom she lives, her viewpoint becomes more rational and she accepts Dave. It will be hard to connect the brother's anxiety with Nelly's point of view, but the subtitles do it however improbable. The chief value of the film is in the immediate interest of the scenes, which are excellently acted and well carried out generally. K.

More Pastimes (Selig, Aug. 15).—This deals with sports in Jolo under United States military auspices, diving for pennies, a spear dance, and others. It is merely an incident to the larger subject, but interesting and given in average manner. Photography is fair. A half-reel subject. K.

Picturesque Jura, France (Pathéplay, Aug. 15).—This, on the same reel with two other scenic subjects, deals with an ascent of Mt. Revigny, the Lakes Bontieux, Maclus and Narlay, and the River Bilenne. It is quite interesting and adequately handled. K.

The Erring Brother (Pathéplay, Aug. 15).—A young man and a girl are in love. His elder brother also loves her. The young one is somewhat of a drunkard and a gambler. In a quarrel he kills a man and escapes. He gets the girl and takes her with him. They are married. Two years later, Dan, the young one, is employed on a sheep ranch. His brother, Tom, is a salesman, traveling from place to place. Tom meets the girl. Meanwhile Dan has been recognized by cowboys, who pursue him. He runs home. Tom changes places with him, jumps out of a window and runs off, the cowboys following. But Dan is unable to escape, for he has drunk some silver polish in mistake for water. He expires. That, of course, leaves Tom and the girl free to marry. This thing is decidedly animated if considerably overdone in the matter of silver polish. It has the sort of "poetic justice" that most audiences like, and on that score should do very well indeed. The brothers and the girl are played by competent people. K.

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"WHEN GLASSES ARE NOT GLASSES"—Comedy **Monday, August 25**
He forgot his glasses, got the wrong glasses and got in wrong with his expected bride. Charles Brown, Josie Sadler, Harry Northrup, Leo Delaney and Hughie Mack are responsible.

"A DOLL FOR THE BABY"—Western Drama **Tuesday, August 26**
The little one craves the toy, which is gotten for her, at the risk of the good-hearted cowboy's life and the aid of the others. An incident of frontier life.

"WHICH WAY DID HE GO?" "PENANG STRAITS SETTLEMENT" } Comedy and Topical **Wednesday, August 27**
1. It's a ticklish question. It's a funny predicament, perhaps we can solve it. Bunny, Flora Finch, Lillian Walker, Wallie Van, and Hughie Mack are in evidence.

"HE FELL IN LOVE WITH HIS MOTHER-IN-LAW" "SIGHTS IN SINGAPORE" } Comedy and Topical **Thursday, Aug. 28**
1. She knew just where the trouble lay and soon sets things right with her son-in-law and her daughter. 2. Strange sights in a strange land.

"THE CLOWN AND THE PRIMA DONNA"—Drama **Friday, August 29**
He acts as her guardian. Protects her from a villainous intruder and wins her love for life. Maurice Costello, Ada Gifford, Ned Finley, Harry Morey and Carlotta De Felice appear in it.

"THE CALL"—Drama. Special Feature in Two Parts. **Saturday, August 30**
A startling railroad wreck enables an injured husband to wreak vengeance upon a false friend. His vengeance recoils upon himself. E. K. Lincoln, Edith Storey and Gladden James are the principals in this dramatic production.

SIX A WEEK

"THE PASSING OF JOE MARY"—Indian Drama — **Monday, September 1**
"HIS LORDSHIP, BILLY SMOKE"—Western Comedy — **Tuesday, September 2**
"THE KISS OF RETRIBUTION"—Dramatic — **Wednesday, September 3**
"THE LONELY PRINCESS"—Drama — **Thursday, September 4**
"PICKWICK PAPERS" "THE BABY ELEPHANT" } Comedy and Entertaining — **Friday, September 5**
"WHEN WOMEN GO ON THE WARPATH"—Comedy. — **Saturday, September 6**
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REVIEWS OF LICENSED FILMS

Their Promise (Essanay, Aug. 6).—Two young men go West to seek their fortunes, promising to send for their sweethearts later. After months of prospecting one strikes a pocket of gold. He shares his find with his friend, who is really a lazy, good-for-nothing fellow. They decide to send for the girls. Going to the mail box with their letters they find a young woman there waiting for a connecting stage. Both are smitten, but the worthless one in particular. He shoots his companion in the hand and takes all the gold that he may go with the young woman, but he finds her gone before he could arrive. Shame overtakes him and he returns. His pard has forgiven and still insists upon sharing the gold, whereupon they really do send for their sweethearts and all is well. While the story of this is rather slight, it is done with so much interesting action of the moment that it proves a film worth while. The partners are creditably done by the actors cast. K.

The Grand Canyon of New York—Ausable Chasm (Pathéplay, Aug. 6).—This subject has long deserved attention and it is a pleasure to know that the attention has been given by a firm so artistic as Pathé Freres. To few are acquainted with the scenic beauties of Eastern United States, and it is high time that effort similar to this is devoted to developing acquaintance with it. This film approaches the cleft in the rocks by way of Rainbow Falls. It covers such points of interest as Elephant's Head, Table Rock, the Broken Needle, and the Post Office, not ignoring the Grand Flume or Point Lookout. A side trip to Wilmington Notch, near the chasm, and to High Falls there completes the half reel. Photography is good. K.

Under the Shadow of the Law (Biograph, Aug. 7).—A bookkeeper, short in his accounts, signs a confession that he stole the missing funds. His employer uses the confession to force his attention upon the young man's sister. An escaped convict saves her from the fellow's annoyances. He steals the confession from the employer's home, is shot and dies, giving the paper to the girl, who, it appears, he has loved from the first. A wholly disjointed and preposterous story. The written confession means nothing and therefore its possession has no significance. The bookkeeper, sister, employer and convict are particularly well done. K.

The Incriminating Letter (Essanay, Aug. 7).—A client of Mr. Jones, desiring a divorce, wants Rootsey-Pootsey, a bull terrier. Her letter to that effect found in Jones's pocket by his wife, leads her to think him unfaithful, so she applies for a divorce. In the nick of time Rootsey-Pootsey is produced and explanations straighten everything out. A little farce, animated, but on a hackneyed idea of confused identities. It should do well as a filler. Jones is well done by the actor playing the part. A half-reel subject. K.

Broncho Billy and the Navajo Maid (Essanay, Aug. 9).—G. M. Anderson gives his usual interpretation of the noble cowboy in this Western drama. He befriends an Indian and becomes quite friendly with her, to the annoyance of her Indian lover whom she has repulsed. For the interest he, Broncho, has exhibited in her she returns love. When Broncho's sweetheart joins him and she learns that her love is vain, she listens to the pleadings of her Indian lover that "white people are for white people and Indians for Indians" and goes with him, though her heart is sad. There is the usual amount of gun play, horse running and other incidentals that make up the trimmings of such Western plays. From the fact that they are usually well staged and because Mr. Anderson is such a popular actor the pictures are mostly interesting. G.

The Alibi (Kalem, Aug. 9).—There is combined in this picture the sturdy atmosphere of the old West, good work by the players and some rather gripping scenes. The action throughout is well sustained, and if the spectator goes astray where the sheriff and his men forget the supposed murderer to chase a girl into the hills, and questions the reasonableness of it, it is because the business does not bring out plainly enough that the sheriff mistakes the girl disguised in boy's clothing as the person they are seeking as the murderer. Thomas Foreman as Richard Breton, who is suspected of the murder, acts in an acceptable way. C. O. Williams, playing Marshall, the guilty man, is excellent. William Brunton is seen as the sheriff and Helen Holmes is pleasing as his wife and sister of Breton. Previous to the death of Hardy, a miner, Breton quarrels with him. Marshall, another miner, who has a grudge against Breton, kills Hardy and attempts, successfully for a while, to shoulder the blame onto his enemy, Breton, while his sister is leading the sheriff through the hills on a blind chase, secures an alibi from his partner, McFadden, whom he was with when the murder was alleged to have been done, and the mystery is cleared. C. E. Edrington enacts the part of Hardy and Charles Wells plays McFadden. The picture compares well to the average Western drama. G.

A Woman's Way (Pathéplay, Aug. 9).—If there is one of these characters in A Woman's Way whom we could honestly sympathize with it would be comforting. There are none. Rather does it appear to be the father's way. He has his way in everything. When his daughter's husband loses his money in speculation, he takes her back home and completely shuts her away from communication with the husband. The husband, after futile efforts to see his wife, goes West. The wife, believing that the husband is untrue to her, though she has made no visible efforts to find or communicate with him, listens to the urgings of her father again and marries a wealthy fellow who saves her father from ruin. Of course this weak-kneed action on the girl's part destroys our liking for her. The wealthy fellow we are inclined to tolerate until he mentions money as sort of a threat to make the girl marry him, and then his effort to commit suicide makes him out in a disturbingly bad light. The husband is the most consistent person in the play, but his by-play with the revolver when, after returning from the West after his former wife's marriage with the other man, he tries to make her return with him, distorts the part, and we are glad to see him leave alone. The wife returns to the house and finds her husband on the bed after his miserable attempt to kill himself. He wonders at her change of heart as much as the spectator does. There is little or no fault to be found with the interpretation of the various parts. Particularly good is the character of the wealthy man as it is played, and it is due to the author that one cannot appreciate him. The settings are most efficient according to the usual standard of the Pathé Company. G.

When Tony Pawned Louisa (Lubin, Aug. 9).—As the name suggests, the play is unique and not a little amusing. When Tony Pawned Louisa is in one reel, and played by Marilin Faust as Tony, Beatrice Theeney as Marie, Ethel Clayton as Louisa, Harry Myers as Josef Yeckman, and Florence Williams as the mother of Tony. Tony is a carefree sort of fellow, making most of his money through gambling. He loses all his money one night and goes to his landlord, the pawnbroker, to borrow more. Having no security Yeckman refuses the money, but suggests that he bring his sweetheart, living with his mother, as security. Tony snatches at the idea, and against Louisa's protests drags her to the shop and leaves her in care of Yeckman's mother, promising to return in the week. Louisa gets treated unexpectedly nice during her imprisonment. Tony does not call within the allotted time, and when an investigation is made it is discovered that he has moved. The girl stays on for six weeks before he finally calls, and this time has just been enough to allow Yeckman to win the girl's affections for himself, and poor Tony departs, wondering at the ills of fortune. Mr. Faust fits excellently into his role of Tony. Ethel Clayton is charming in the part of Louisa, having caught the fiery spirit of the Italian creature she represents. It is an unusually entertaining little comedy. G.

When the Press Speaks (Vitagraph, Aug. 11).—Shannon Fife is the author of this rollicking little comedy along unique lines, and while he has done well with the darlings of the stock company players, John Bunny, Flora Finch, Wallie Van and Lillian Walker, have traveled shoulder to shoulder in their efforts to get the most out of the situations and the characters they portrayed. There are moments, however, when the action seems to drag somewhat, and it is a hard matter to say just who is responsible. But the picture is amusing. Bunny, with the appendage of Peter Gates, scientist, hates women like poison. Not so his nephew, who is engaged to the sister of a newspaper "sob sister." This sob sister, as she is called, is sent out to get an interview with old man Gates, which she doesn't get. She feels mean and objects all the more to the attentions her sister is receiving. When Wallie, though, offers to arrange the interview with his uncle if she will accept him as a brother-in-law, she consents, and it is then that Bunny comes in for a hair-raising experience. He changes his mind about women, and several other things, and he gives the interview, and the sons of mirth are happy. G.

The Outlaw's Gratitude (Lubin, Aug. 11).—Rather an overdrawn, overacted Western melodrama, displaying little originality either of plot or business. It is possible that such melodramas as this appeal to a certain class, for they adhere fast to old traditions and conventionalities, always rife with shooting, chasing, and desperate deeds, whether true to life or obscure. An outlaw is made the hero in this story by bringing money to the people who have befriended him, so that they can have their child operated upon. The sheriff follows in hot pursuit and overtakes the man in the settler's cabin—he looks into the outlaw's eyes, and then at the gear somewhere upon the scene, and then a subtitle is thrown in, stating that the sheriff by means of the gear, discovers that the outlaw is an old schoolmate of his. Thereupon the sheriff allows the bad man to go free, reconciling his conscience with the thought of the good deed the bad man has just done, rides back to his office and resigns. The musical qualities of the film are excellent, and the various instruments are considerably lively. Harry Myers, Joseph Maxwell, Dollie Larkin, and Jack Well are seen in the cast. G.

For Her Sister's Sake (Kalem, Aug. 11).—For her sister's sake, a girl pretends to have committed suicide, returning several years later after the sister has married the man who was attached to her, and has a child. It was a noble sacrifice, perhaps; at least the story by reason of the efficient acting and directing is interesting. But one can hardly appreciate the necessity for the corpse the girl pretended made the way clear for the two young people to marry, that is true; but she put a lot of grief into the lives of her parents that might have been avoided by simply giving up the boy. Four years she believed that her sister would have married some other man under conditions, however, we should have been informed as to her whereabouts during all those years. The stay-at-home girl meets the visiting young artist and they fall in love. Later, while away, the painter meets and falls in love in a real way with the sister attending school. She does not disclose her name during the romance, and the two does not discover the relationship until he meets the two girls face to face at their home. The stay-at-home sister learns of the deception and takes herself out of the way, hoping the man who has played her false, as it would seem, will be true to her sister. Some very attractive backgrounds are had in the picture. Mabel Trunnelle is seen as the sacrificing sister. Alice Joyce plays the other sister, and Tom Moore is seen as the painter. G.

The Treasure of Captain Kidd (Edison, Aug. 11).—From a minister to a pirate is quite a change, and yet Hinsley Cooper performs the trick without much effort and with considerable success. How off we have seen Mr. Cooper as a minister, or as some other character quite as uninteresting, but no longer will we think of a church and the "blessed one" in the thinking of this actor. As a matter of course he does not stand forth exclusively for her as such. He is fine in this picture, and those supporting him, principally among whom is Laura Sawyer, have also done much in making the picture the delightful offering that it is. Somewhere the director, Richard Ridgely, dished up an old boat that looks enough like any pirate's ship after he finished dressing it up and putting characters upon the decks. The picture is a sort of fantastic affair, neither thrilling nor engrossing. It is simply pleasing in a amusing way. Photography and backgrounds are excellent. Orrayed Childs is the author of the piece. Harry O'Meer is seen as the black Quartermaster, and Harry Gring plays the pirate lover. G.

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